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· SKETCHES · IN · ARCHITECTVRE ·

· CONTAINING ·
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· OF ·
· COTTAGES · VILLAS ·
· AND · OTHER · VSEFVL · BVILDINGS ·
· WITH · CHARACTERISTIC · SCENERY ·

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· ARCHITECT · TO · THE · BANK · OF · ENGLAND · AND ·
· MEMBER · OF · THE · ROYAL · ACADEMIES ·
· OF · PARMA · AND · FLORENCE ·

· LONDON · MDCCXCVIII ·

· PVBLISHED · BY · J. · TAYLOR · HOLBORN ·

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SKETCHES IN ARCHITECTURE;

CONTAINING

PLANS AND ELEVATIONS

OF

COTTAGES, VILLAS,

AND OTHER USEFUL BUILDINGS,

WITH

CHARACTERISTIC SCENERY.

BY

JOHN SOANE,

ARCHITECT TO THE BANK OF ENGLAND, AND MEMBER OF THE ROYAL ACADEMIES OF PARMA AND FLORENCE.

TO WHICH ARE ADDED,

SIX DESIGNS

FOR

IMPROVING AND EMBELLISHING OF GROUNDS,

WITH SECTIONS AND EXPLANATIONS.

BY AN AMATEUR.

THE WHOLE ENGRAVED ON FIFTY-FOUR PLATES.

LONDON:
Printed for J. TAYLOR, at the Architectural Library, No. 59, HIGH HOLBORN.
MDCCXCVIII.

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REGIA
MONACENSIS.

INTRODUCTION.

SOME years ſince, I publiſhed a collection of plans, elevations, and ſections of buildings already executed, and chiefly on a large ſcale; which work having been favourably received, I am thereby induced to offer another publication on the ſame ſubject, but on a ſmaller ſcale, conſiſting of cottages for the laborious and induſtrious part of the community, and of other buildings generally calculated for the real uſes and comforts of life, and ſuch as are within the reach of moderate fortunes.

In all buildings for the various purpoſes of civil life, much depends on local arrangements. In cottages the rooms are unavoidably ſmall, few in number, and frequently crowded with inhabitants. Their ground floors ſhould be raiſed, at leaſt, three or four ſteps from the ſoil; they ſhould be placed in the moſt open and airy ſituations, perfectly dry and warm, built with the beſt and moſt durable materials, and well ſupplied with good water.

The ſame precautions apply to the villas; the deſigns for which, as well as the cottages, have been made for particular perſons and ſituations.

As to eſtimates, however deſirable, nothing certain can be advanced until the ſituation and local circumſtances are known and conſidered; it is then, and then only, that they can be made with that accuracy which every man wiſhes for, and ought to be poſſeſſed of, before he begins building.

Lincoln's Inn Fields.

JOHN SOANE.

EXPLANATIONS of the PLATES.

PLATE I.

Intended for an Entrance to a Gentleman's Seat.—This plan has only one floor, containing a porch, a living-room 14 by 10, a pantry and ſmall-beer cellar 5 feet by 5 feet 6 inches, and a ſmall chamber with cloſets and other conveniences.

PLATE II.

This plan contains two different dwellings, each conſiſting, on the ground-floor, of a ſmall lobby for the warmth and comfort of the cottage, ſitting-room 12 by 15, waſh-houſe, a ſtair-caſe and pantry under the ſame, and a chamber over the ſitting-room finiſhed into the roof to gain height. The chimneys are built back to back, on principles of œconomy, as well as for the exterior appearance.

PLATE III.

This plan alſo contains two diſtinct dwellings, each having, on the ground-floor, a porch, a living-room 13 by 16, a kitchen, a waſh-houſe, a ſtair-caſe and pantry under it, with two chambers of moderate dimenſions.

PLATE IV.

This plan, for two diſtinct dwellings, has neverthéleſs one porch common to both. Each cottage contains on the ground-floor, a living room 13 by 16, with the addition of a window in a large receſs; a waſh-houſe, and ſtair-caſe with pantry under it; two chambers on the firſt floor; and one large garret over the two chambers, lighted from the gable end.

PLATE V.

Plans of the four preceding Deſigns.

PLATE VI.

This plan has two diſtinct dwellings, and one porch: the living-room is 14 by 15 feet 6 inches, waſh-houſe 9 by 11, ſtair-caſe and pantry under it, and on the firſt floor are two chambers.

PLATE VII.

Each of the cottages ſhewn in this deſign has two rooms on the ground-floor, a ſtair-caſe and pantry under it, a cloſet by the ſide of the chimney, a porch common to both, and three chambers of different dimenſions and on different levels.

PLATE VIII.

Theſe cottages are more decorated than thoſe in the preceding deſigns, and contain two rooms on the ground-floor, with a cellar, pantry, and ſtair-caſe. Trunks of trees decorated with woodbines and honeyſuckles would make the principal features of the porch. There are two chambers on the firſt floor, a ſmall ſtore-room, and light cloſet under the ſtair-caſe.

PLATE IX.

Likewiſe contains two cottages in every reſpect ſimilar. The living-room is 12 by 16; the waſh-houſe 8 by 10; a porch formed with trunks of trees, and covered with reeds; a ſtair-caſe, and pantry under it. On the firſt floor are two chambers, and a light cloſet under the ſtair-caſe.

PLATE X.

Plans of the four preceding Deſigns.

PLATE XI.

Contains the Elevation as propoſed; in the execution four pilaſters are added.

PLATE XII.

This plate contains the plans of the ground and chamber-floors of a Houſe built at Reading in Berkſhire, in 1791.—It is ſomewhat elevated, and contains a ſmall entrance, two parlours each about 17 feet 6 inches by 17 feet 6 inches, a ſtore-room, a kitchen and other offices; and alſo an accompting-houſe, with chambers, dreſſing-rooms, and water-cloſet, &c. over them.

PLATE XIII.

The Elevation of a Houſe deſigned for an Artiſt.—It was intended to be faced with Norfolk bricks, with ſtone cornices, and dreſſings to the arches, &c.

PLATE XIV.

The plans of the ground and chamber-floors, which are fully explained on the plate. It was alſo intended to have garrets in the roof: the end fronts were to have pediments to introduce light into the rooms without the aid of dormer windows, which can never be uſed but in caſes of abſolute neceſſity, are always unſightly, and a ſure indication of a depraved taſte. The offices are omitted in the elevation by accident.

PLATE XV.

The Elevation of a Houſe deſigned for *William Colhoun, Eſq.* near Thetford in Norfolk.

PLATE XVI.

The plans of the two principal ſtories, over which attics were intended, and the whole of the baſement was propoſed to be arched.

PLATE XVII.

The Entrance Front of Chilton Lodge, near Hungerford in Berkſhire, now building for *William Morland, Eſq.*—As moſt of the materials were furniſhed from the buildings pulled down, the adoption of certain forms and dimenſions did not always depend on the wiſh of the architect, particularly in the portico.

PLATE XVIII.

The Front to the Lawn of the ſame Houſe.

PLATE XIX.

Contains the plans of the hall and chamber-floors. The eating-room is 18 feet 6 inches by 24 feet 6 inches. The drawing-room 18 feet 6 inches by 24 feet 6 inches. Library 20 feet by 12. The ſpace occupied by "the upper part of the offices," with the chambers over this part, might eaſily be formed into a gallery 18 feet wide and 42 feet long, which being coved into the roof would give ample height.

PLATE XX.

The Front to the Lawn of a Houſe intended to have been built in the county of Durham.

PLATE XXI.

The plan of the principal floor. In this deſign part of the offices are introduced into the body of the houſe, by which mode the chimney-ſhafts are continued to the ſame height, and the chimneys thereby prevented from ſmoking.

PLATE XXII.

The Elevation of a Houſe deſigned for *Lady Granard*, and propoſed to be built in Ireland.

PLATE XXIII.

Contains the plans of the ground-floor, firſt floor, and attics. The drawing-room is placed on the firſt floor, to command the proſpects more fully, which were repreſented as being particularly beautiful.

PLATE XXIV.

Elevation of a villa.

PLATE XXV.

The plans of the hall and chamber ſtories.

PLATE XXVI.

Elevation of a Villa deſigned for a Gentleman in the North of England, in the year 1781.

PLATE XXVII.

Plan of the principal floor, which contains a ſmall veſtibule, dreſſing-room, and water-cloſet. The floor of the kitchen and offices is four feet below the level of the principal rooms: over the pantry and ſcullery are two ſmall rooms coved into the roof; and under the ſteward's apartments are arched rooms, with a communication from them to the kitchen wing.

PLATE XXVIII.

Elevation of a Hunting Caſine.

PLATE XXIX.

Plan of the principal floor, which is raiſed on a terrace. The kitchen and other offices are intended to be placed on the baſement ſtory.

PLATES XXX. AND XXXI.

Contain another deſign for the ſame Caſine.

PLATE XXXII.

Elevation of a villa deſigned for a Gentleman in Berkſhire.

PLATE XXXIII.

The plan of the principal floor.—It is perhaps needleſs to obſerve, that every thing on this floor has been ſacrificed to the library. In one of the wings were to be placed the eating-room and the kitchen offices; the library was alſo intended to anſwer the purpoſes of a drawing-room, and the room ſhewn in the plan as a drawing-room would generally have been uſed as a breakfaſt room or anti-room.

PLATE XXXIV.

Elevation of a ſmall Villa.—The arched receſſes were ſemi-circular in the drawing, but, by a miſtake of the engraver, are made conſiderably more. Much of the expence of this deſign would be ſaved by omitting the columns.

PLATE XXXV.

Plan of the ground floor.—The level of the kitchen and offices is four feet lower than the other rooms, which admits of a mezzanine for a water-cloſet, and dreſſing-room or chamber over part of them; the drawing-room is propoſed to be over part of the eating-room, and coved into the roof.

PLATE XXXVI.

Elevation of a Villa near Strabane in Ireland, belonging to the *Marquis of Abercorn.*—The houſe and offices were built for the late Marquis by Mr. Charles Steuart. The fronts have been conſiderably altered, as well as the whole of the interior arrangement.

PLATE XXXVII.

Contains the plan of the principal floor, with its improvements.—The portico in the front of the gallery formed a part of the original plan, but has been taken away to make the centre part of the gallery more chearful.

PLATE XXXVIII.

Elevation of a National Mauſoleum.—This deſign was made at Rome in the year 1779, in conſequence of the death of the great *Earl of Chatham*, for the reception of his remains, and for all other great and virtuous characters who have deſerved well of their country.—My mind was naturally led to this ſubject, having gained the gold medal of the Royal Academy for the beſt deſign of a triumphal bridge, and being at that time purſuing my ſtudies in Italy, at the expence of his Majeſty.

PLATE XXXIX.

Contains the Plan.

a. a. a. Entrances decorated with ſtatues, urns, &c.

b. b. Steps to the catacombs.—The ſarcophagi with their inſcriptions are placed to be ſeen from the terrace, thereby attracting the attention of contemplative minds, furniſhing them with ample ſcope for reflection, and preſerving the memory of renowned perſons.

c. c. Rooms for the keeper.

d. e. Theſe parts of the mauſoleum to be decorated with baſſi-relievi, ſtatues, buſts, and hiſtorical paintings.

f. f. f. Terraces.

g. g. Pedeſtals with groups of coloſſal ſculpture. The ruſticated baſement is decorated with ſepulcral urns, ſarcophagi, military trophies, &c.

PLATE XL.

Elevation of a *Belle-Vue* building, deſigned for *Sir Sampſon Gideon*, now Lord Eardley, and propoſed to have been erected at Erith in Kent..

PLATE XLI.

Deſign for the *Caſtello d'Acqua*, now building at Wimpole in Cambridgeſhire, a ſeat belonging to the *Earl of Hardwicke.* Its exterior repreſentation is that of a mauſoleum. The ſnakes are cut in the ſolid, and do not project, as ſhewn by miſtake in this view.

PLATE XLII.

Deſign for an Ice-Houſe.

PLATE XLIII.

Plans of the three laſt Deſigns.

PLATE I.

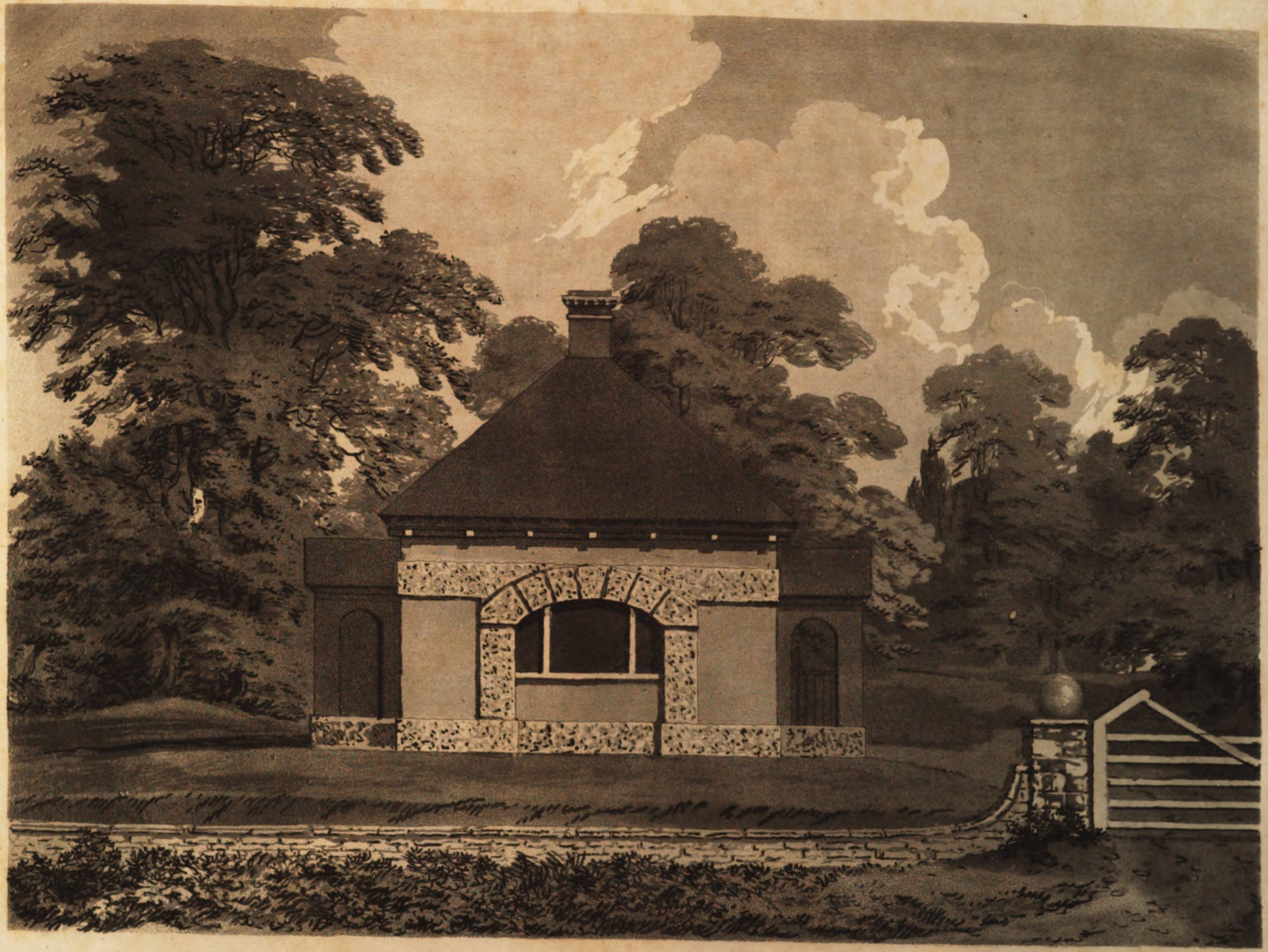

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PLATE II.

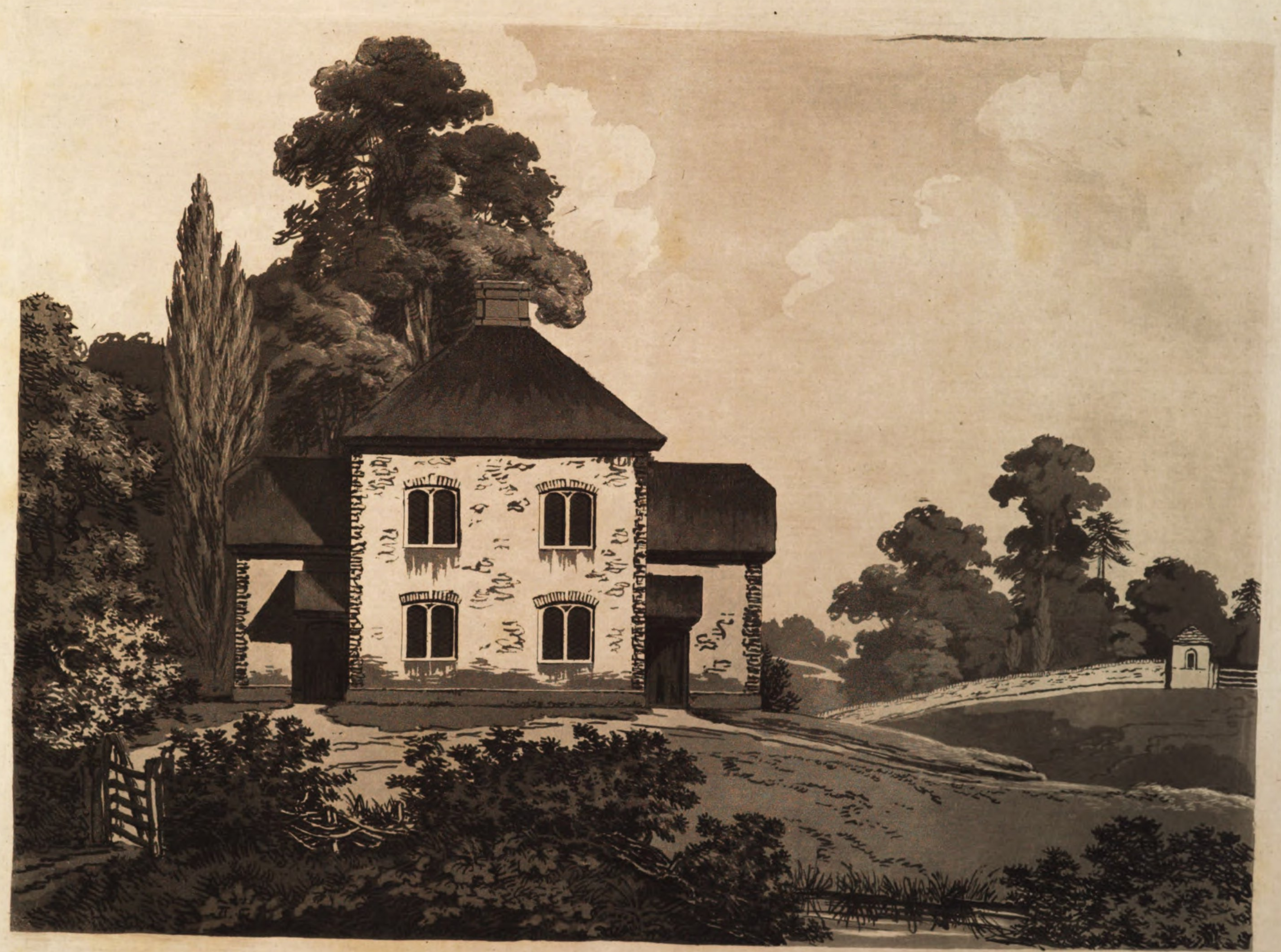

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PLATE III.

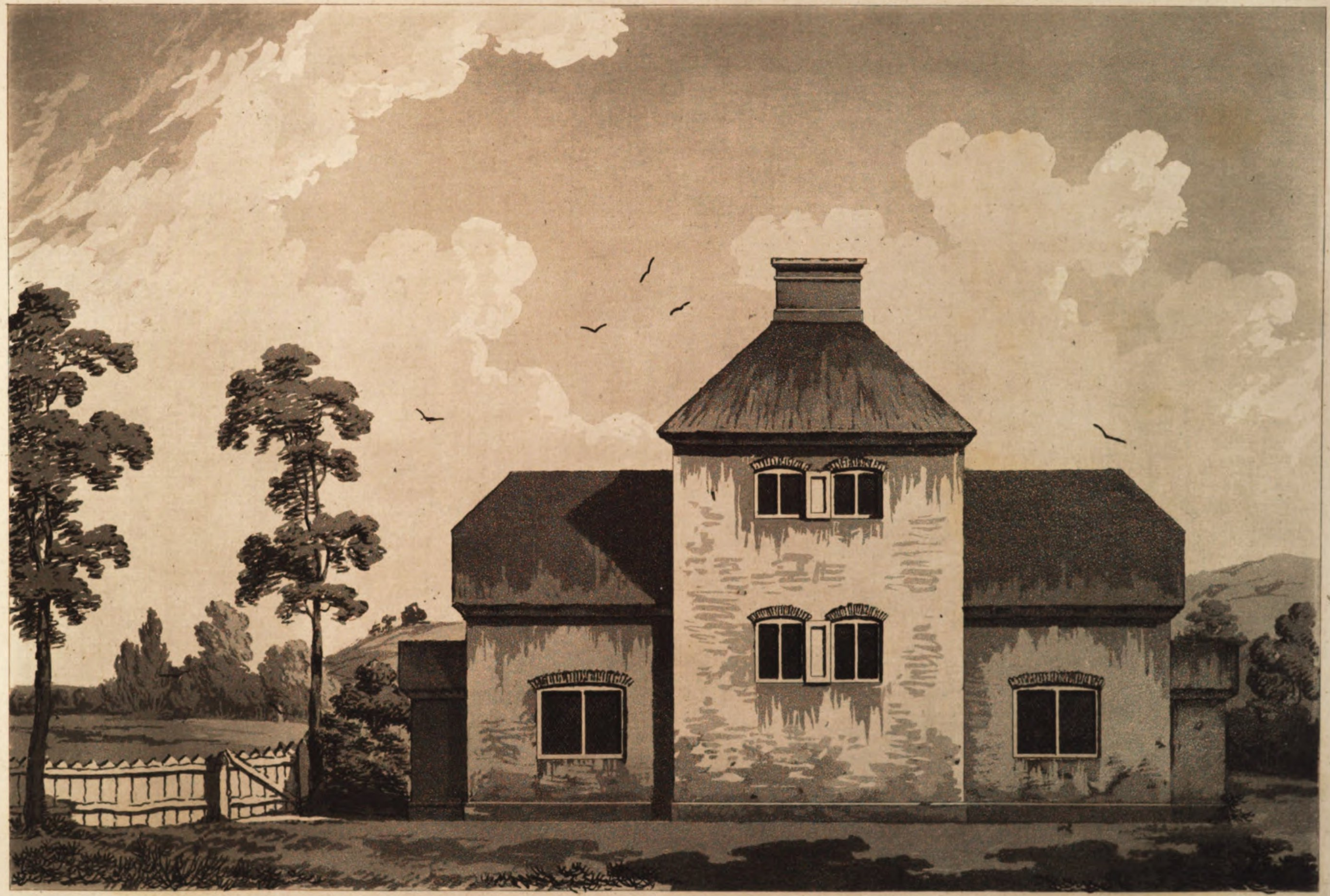

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PLATE IV.

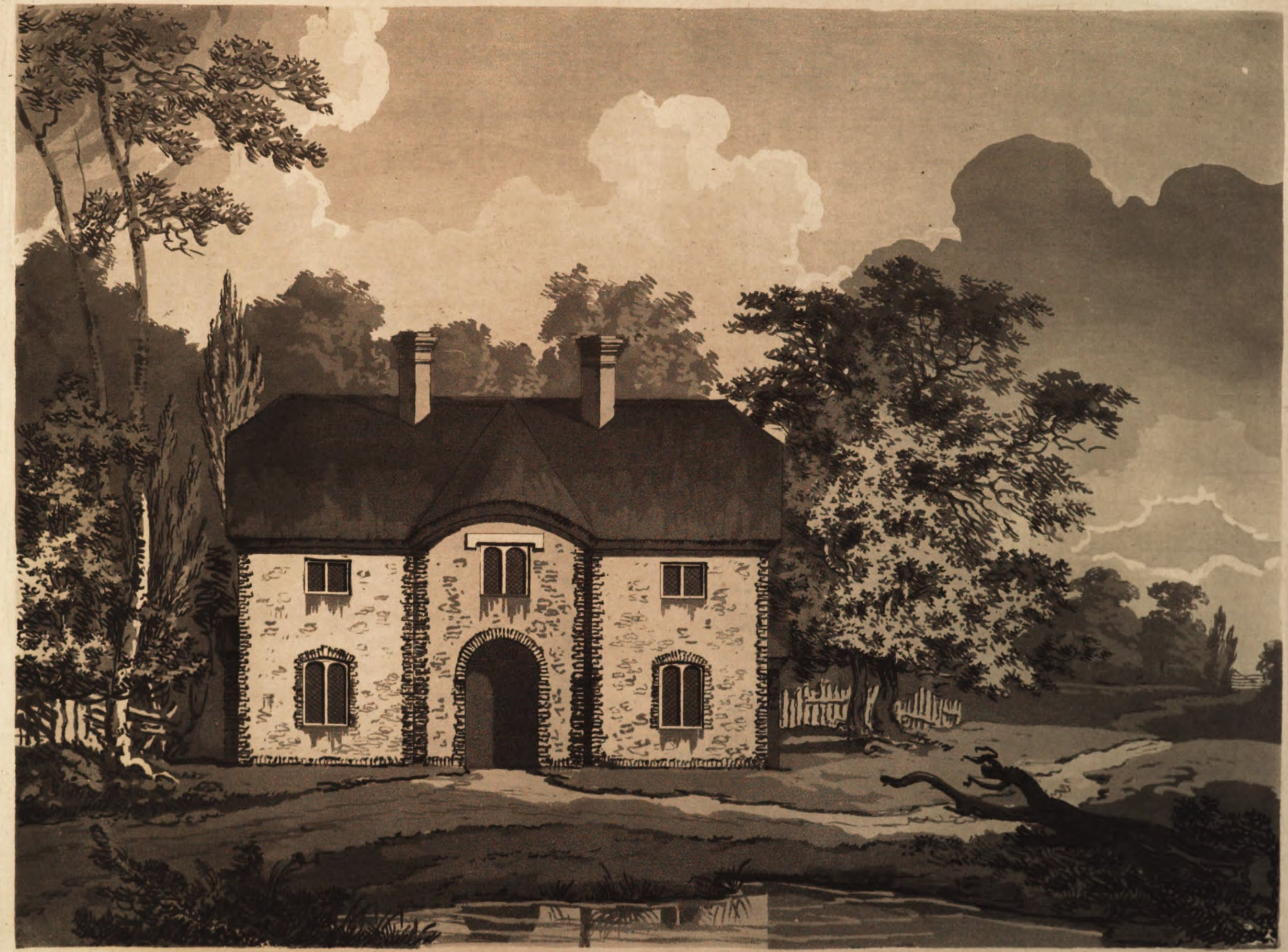

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PLATE V.

Plans.

Plate 1.

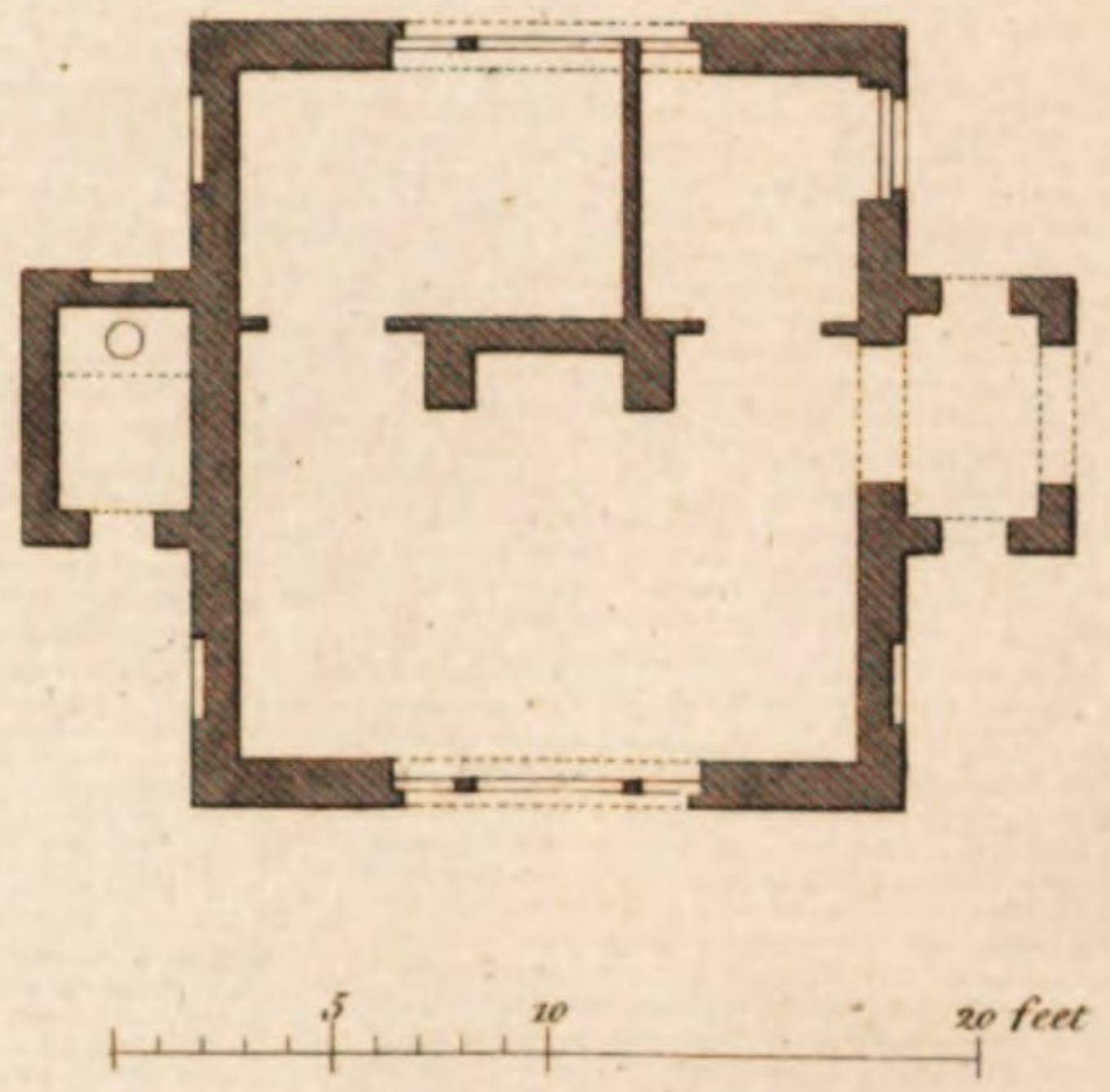
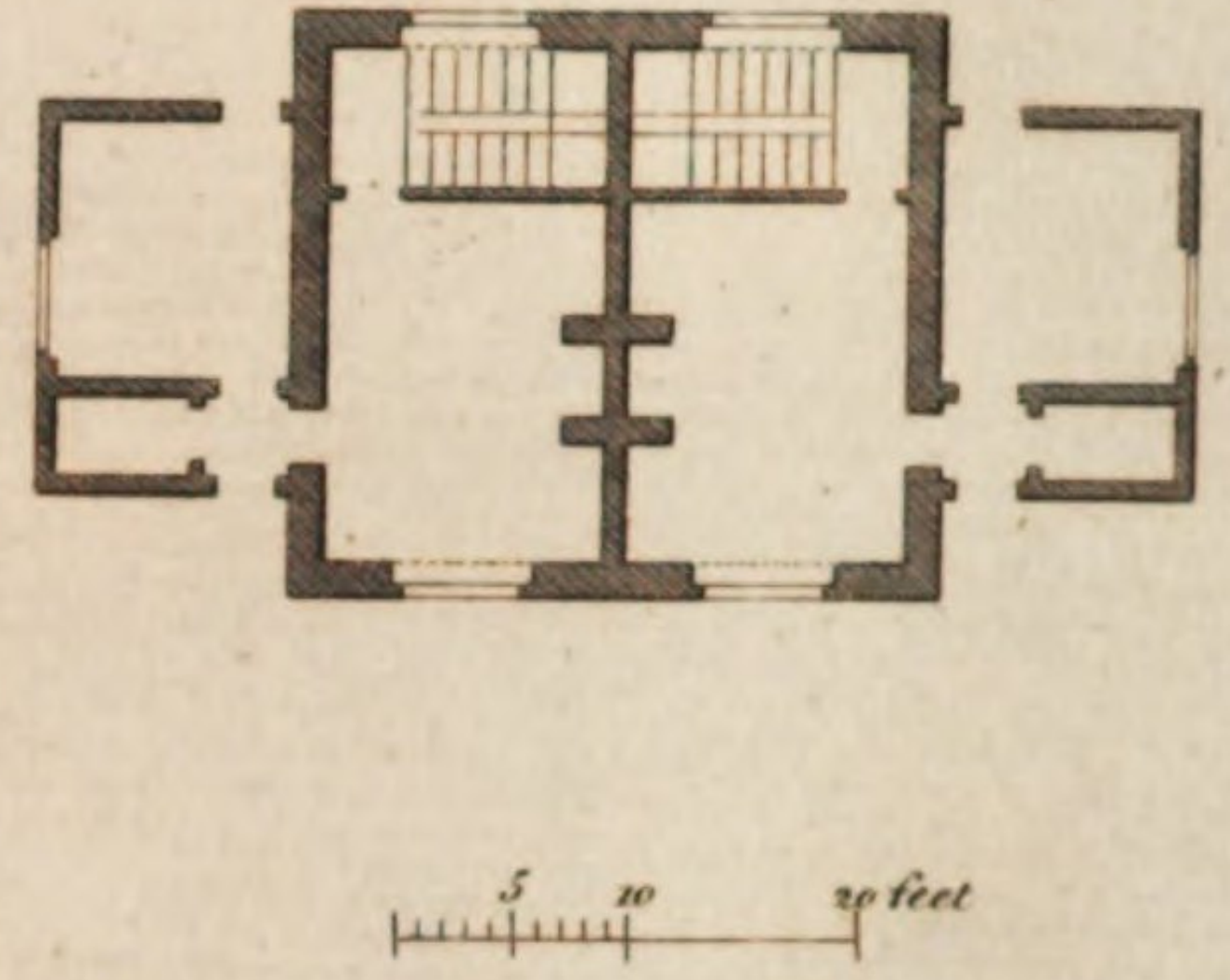


Plate 2.



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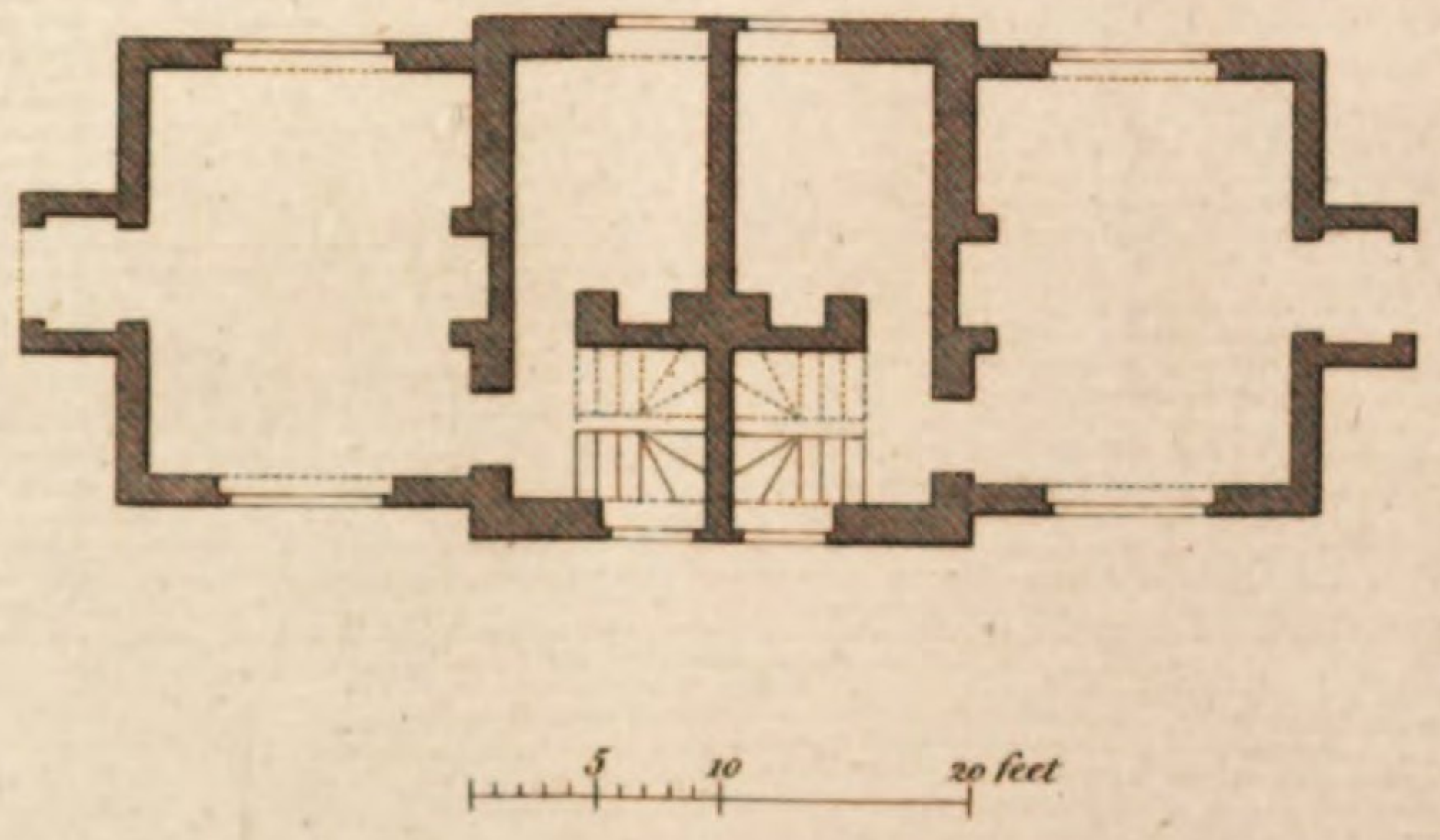

Plate 4.

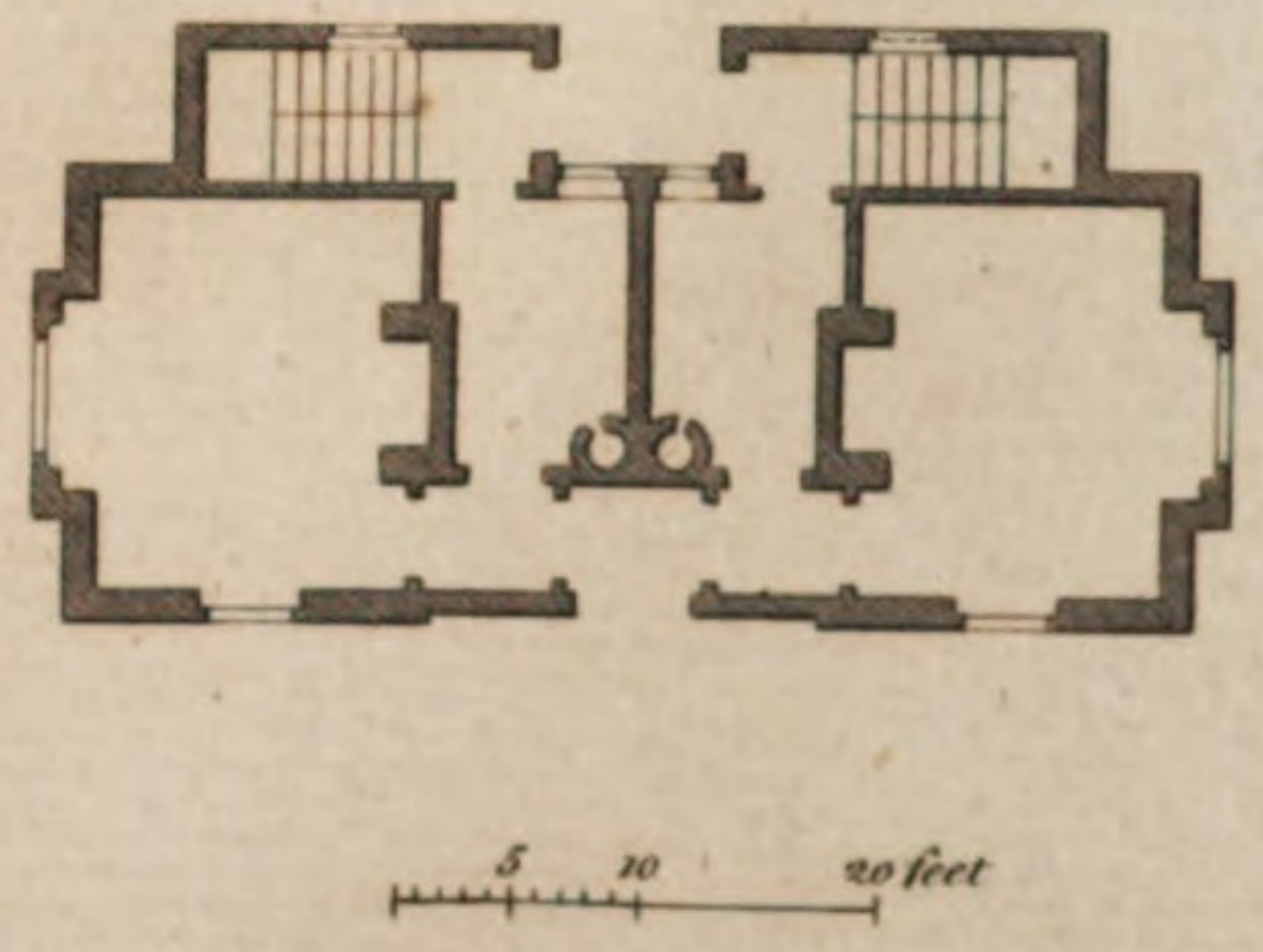

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PLATE VI.

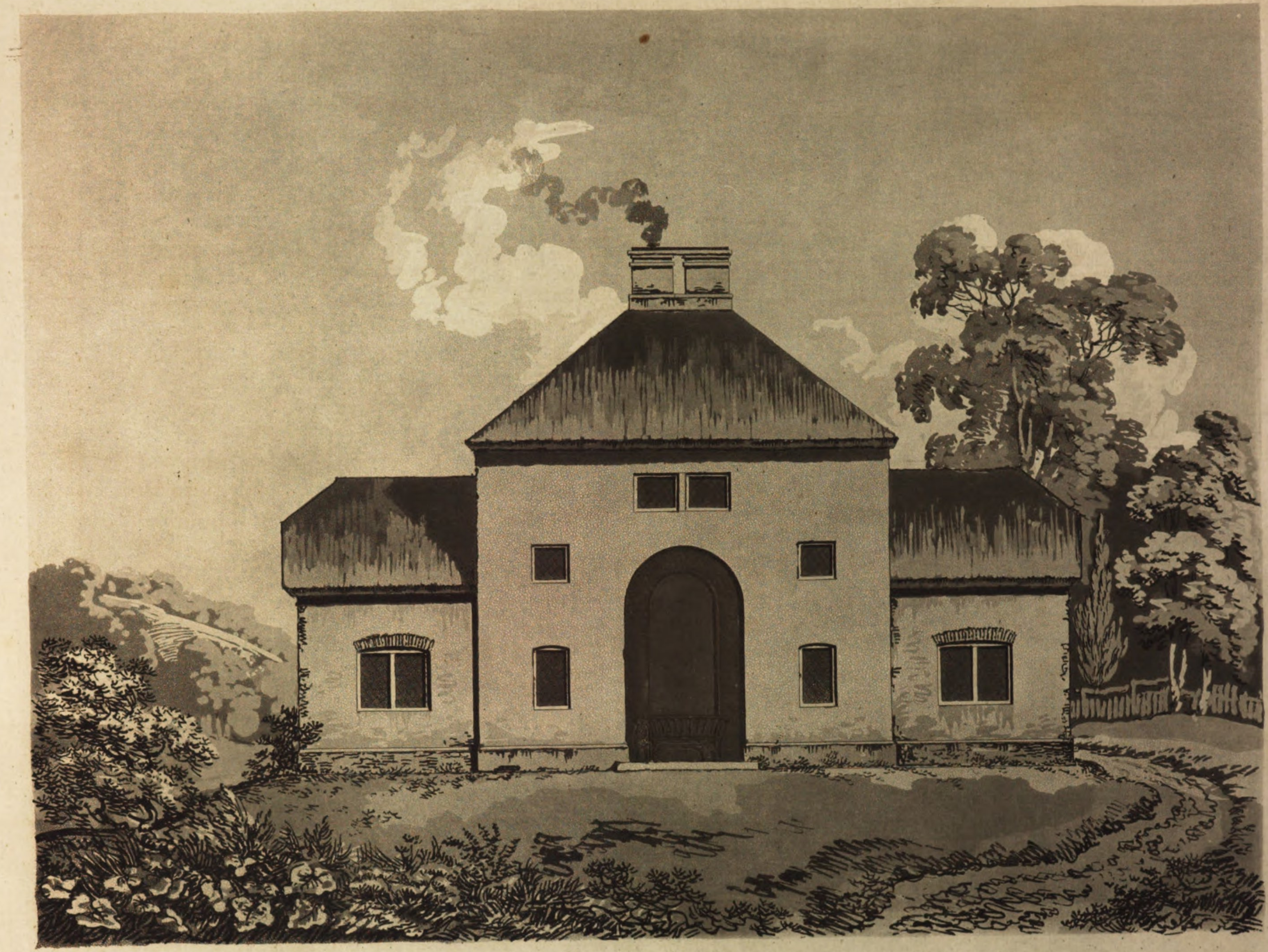

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PLATE VII.

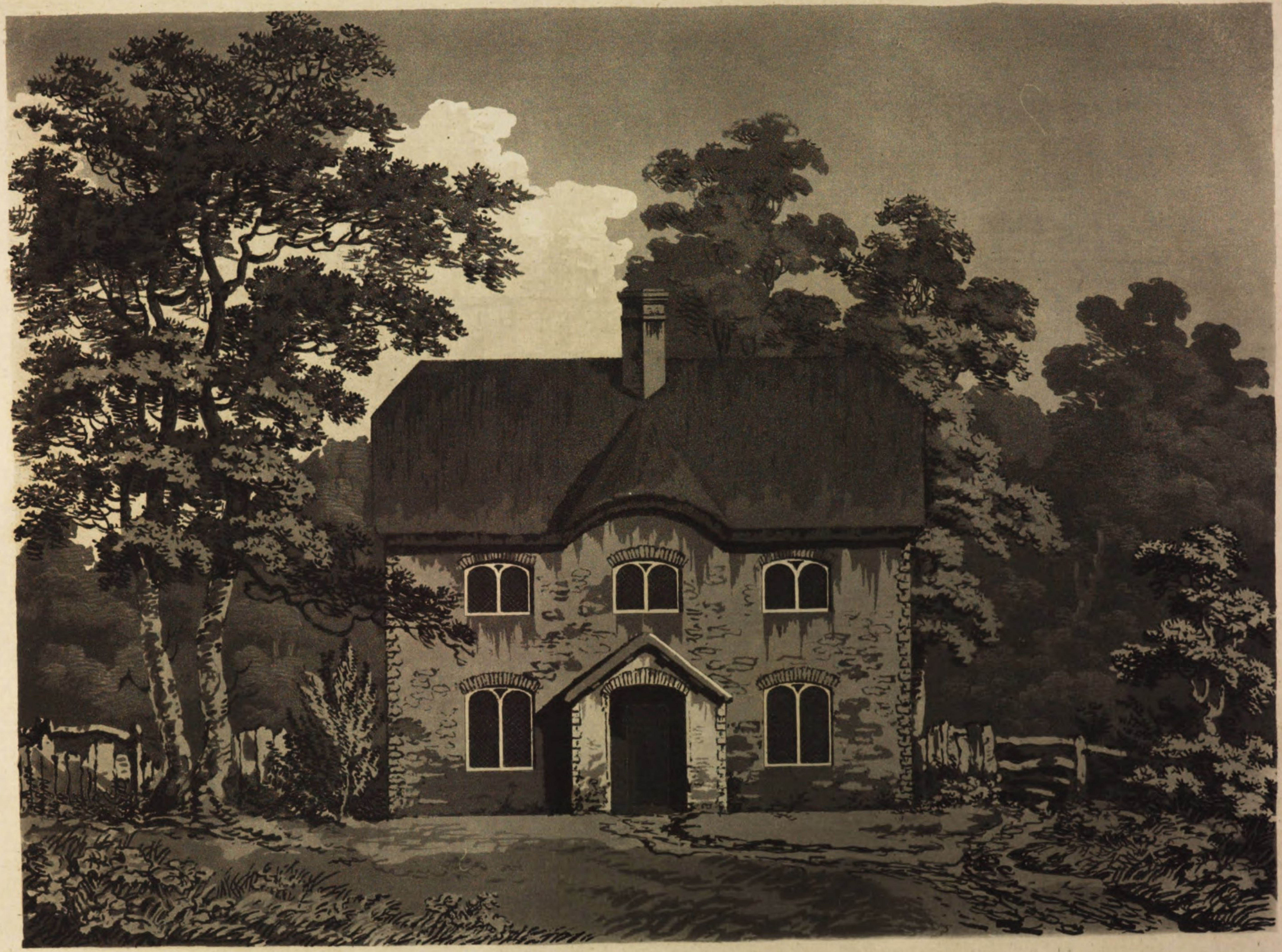

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PLATE VIII.

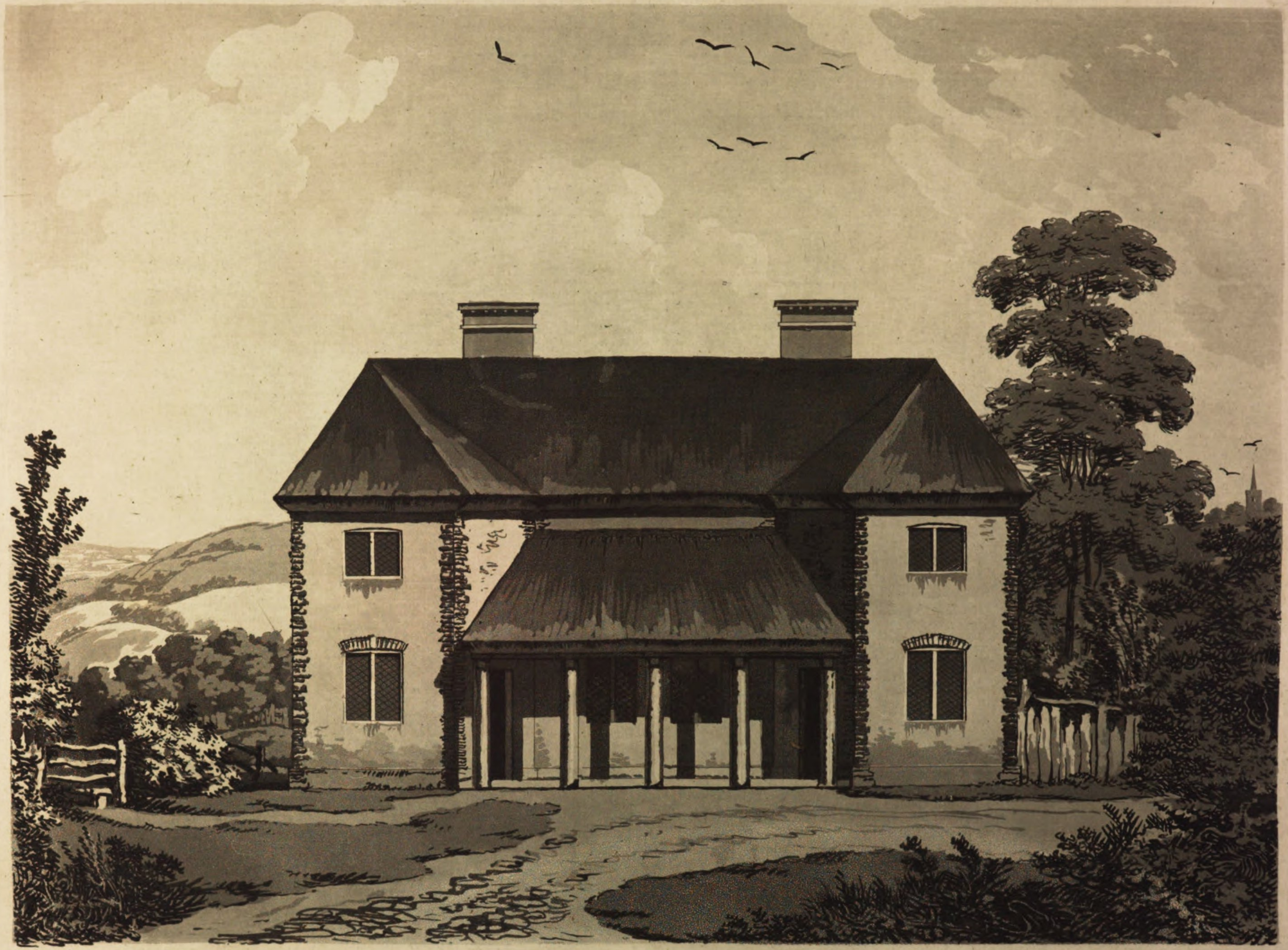

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PLATE IX.

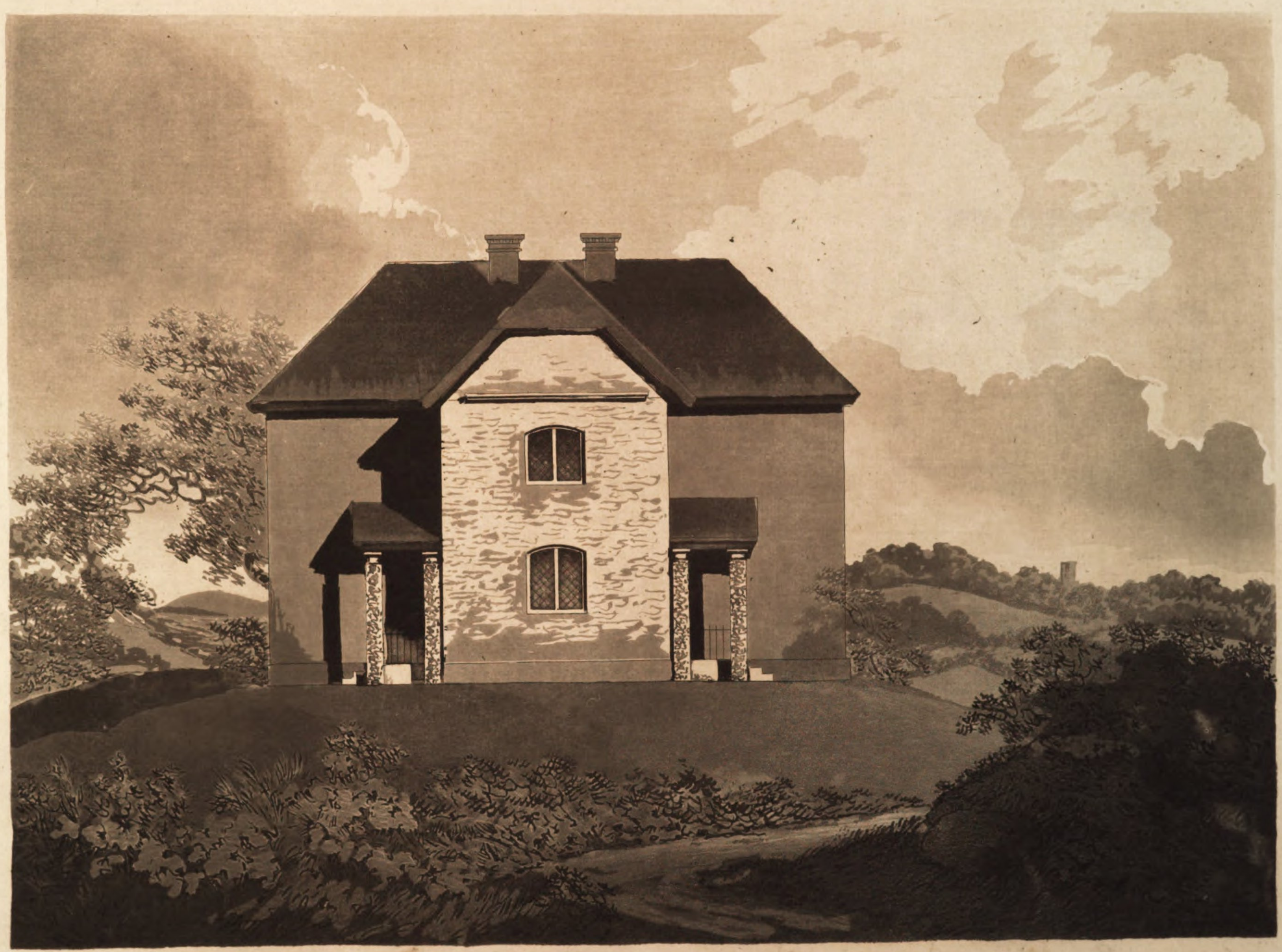

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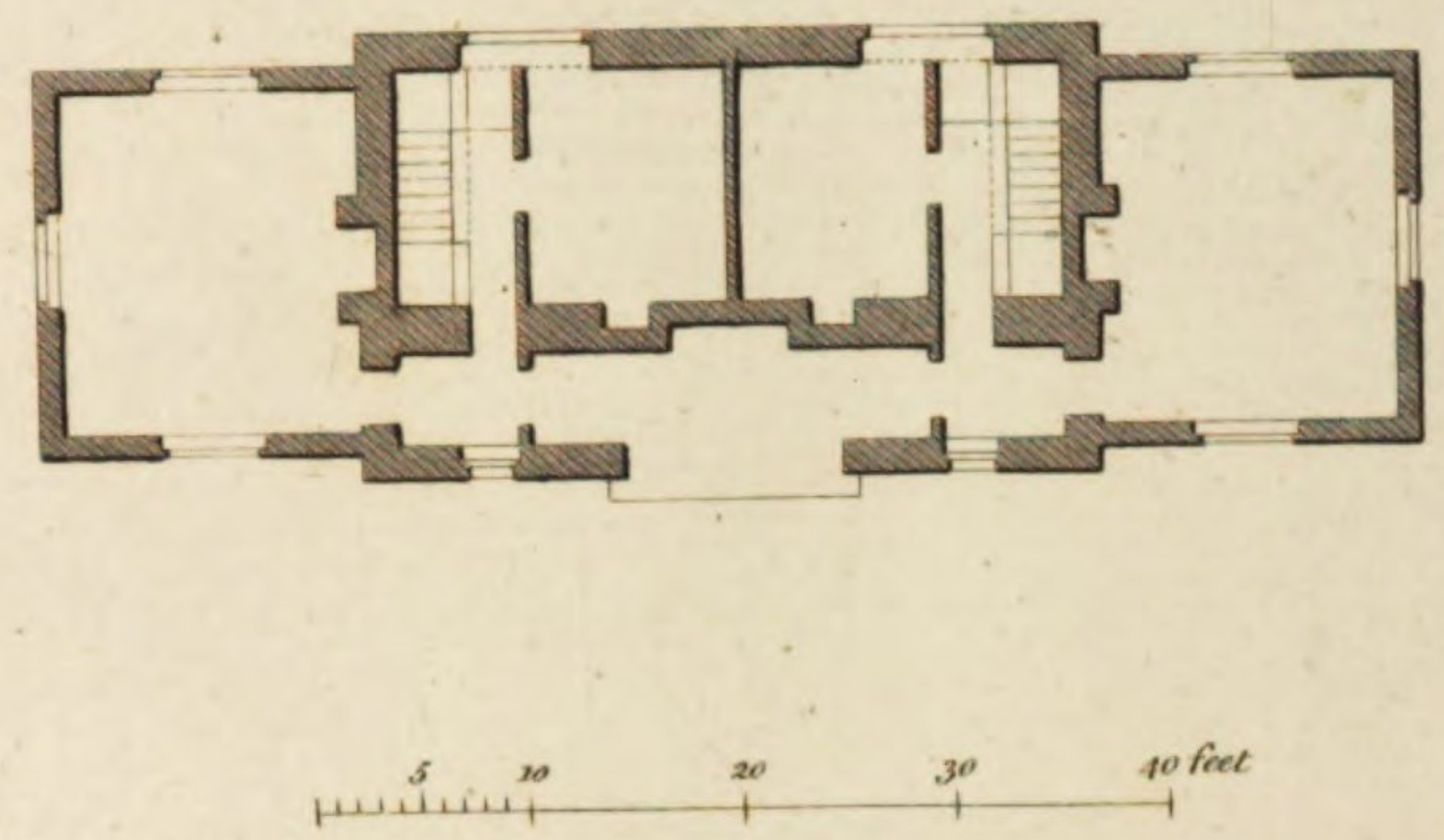
PLATE X.

Plans.

Plate 6.



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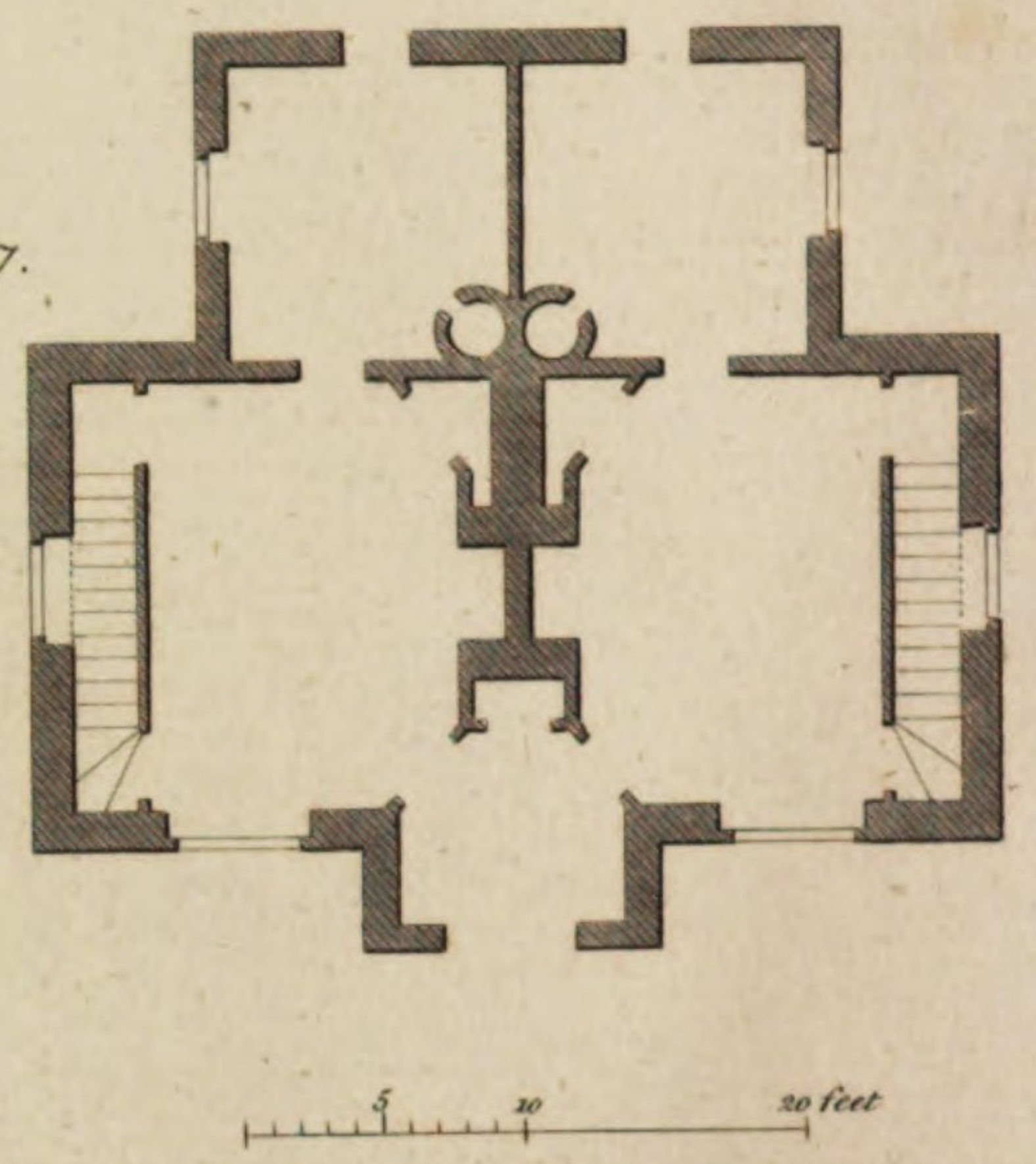

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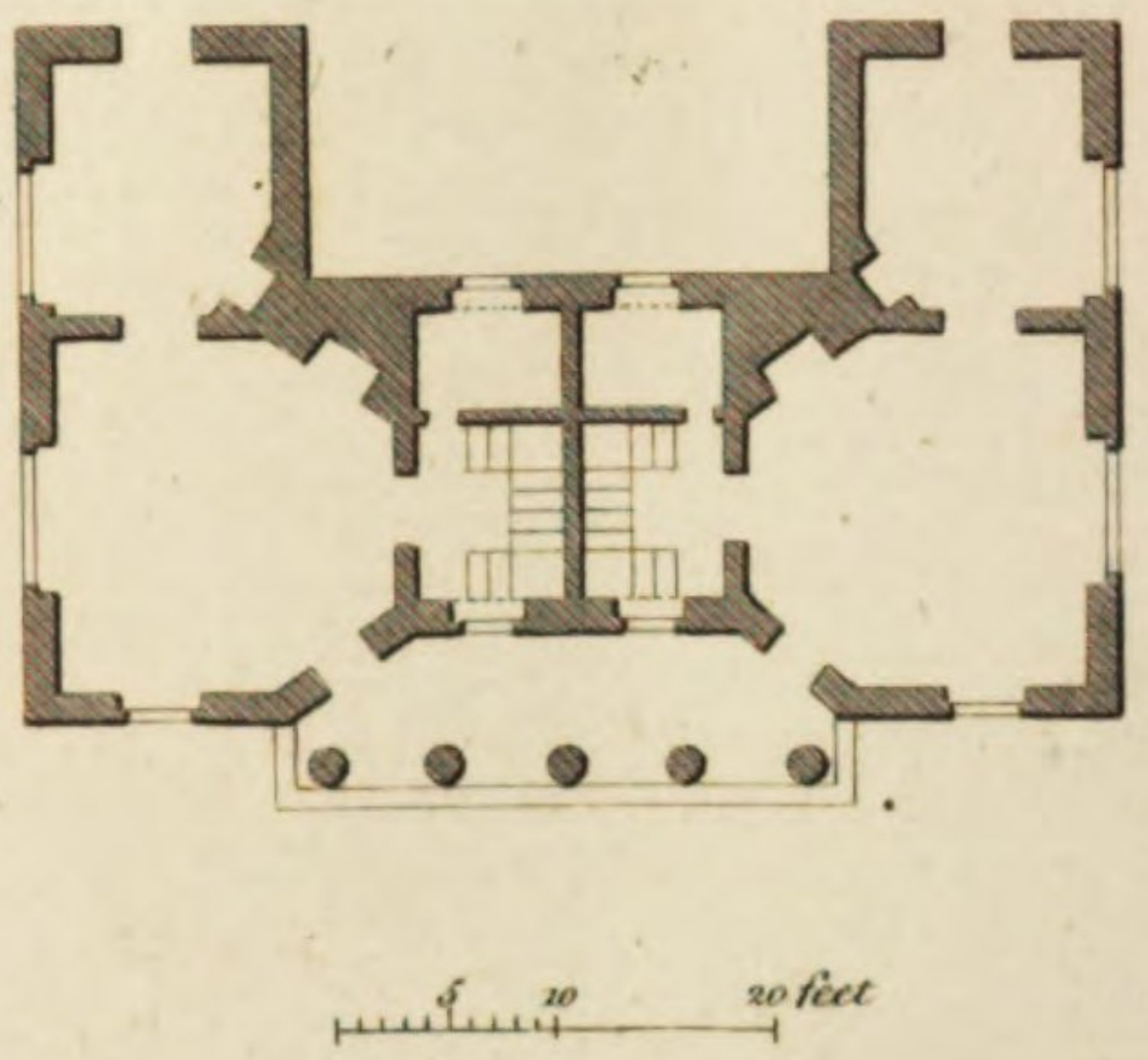

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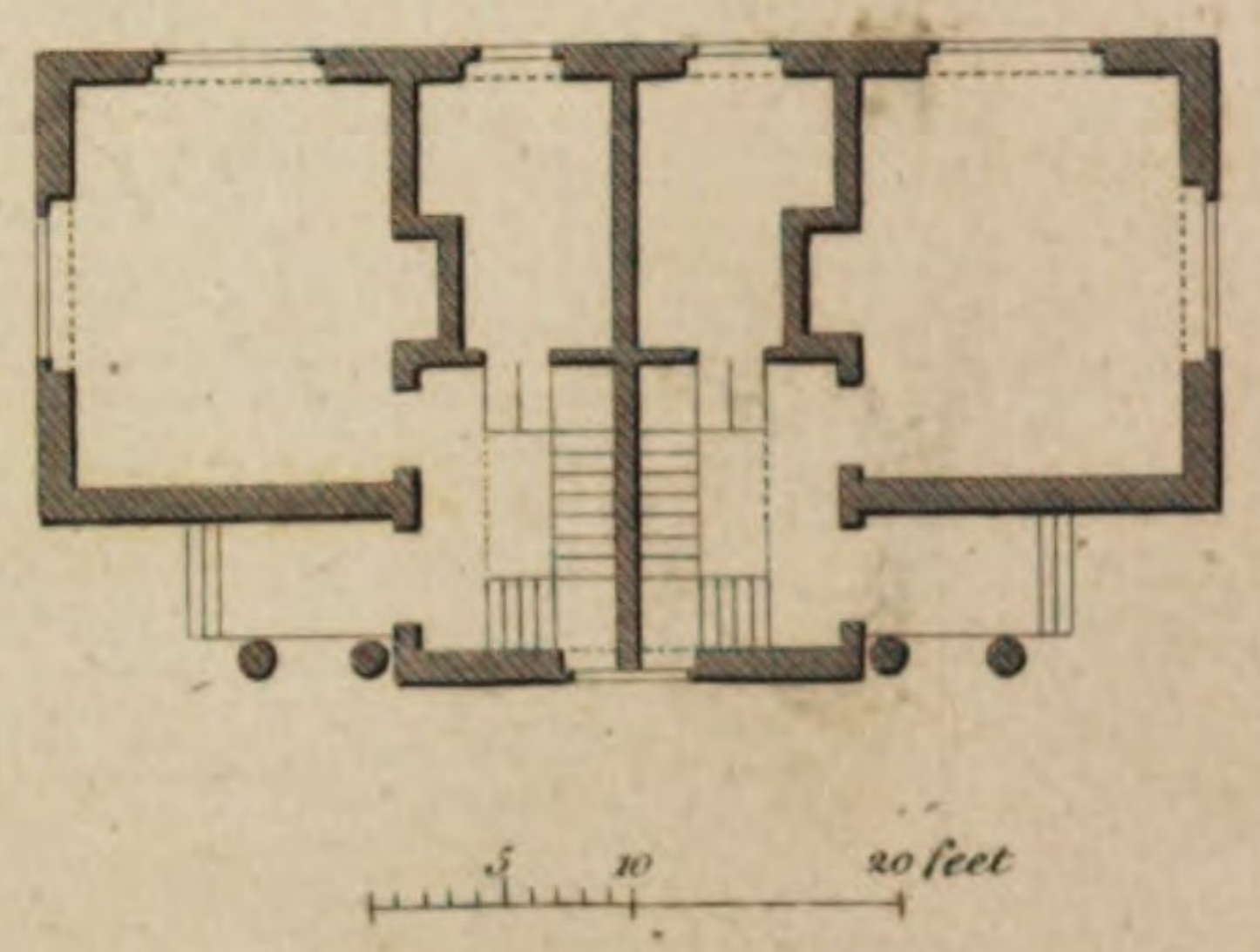

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PLATE XI.

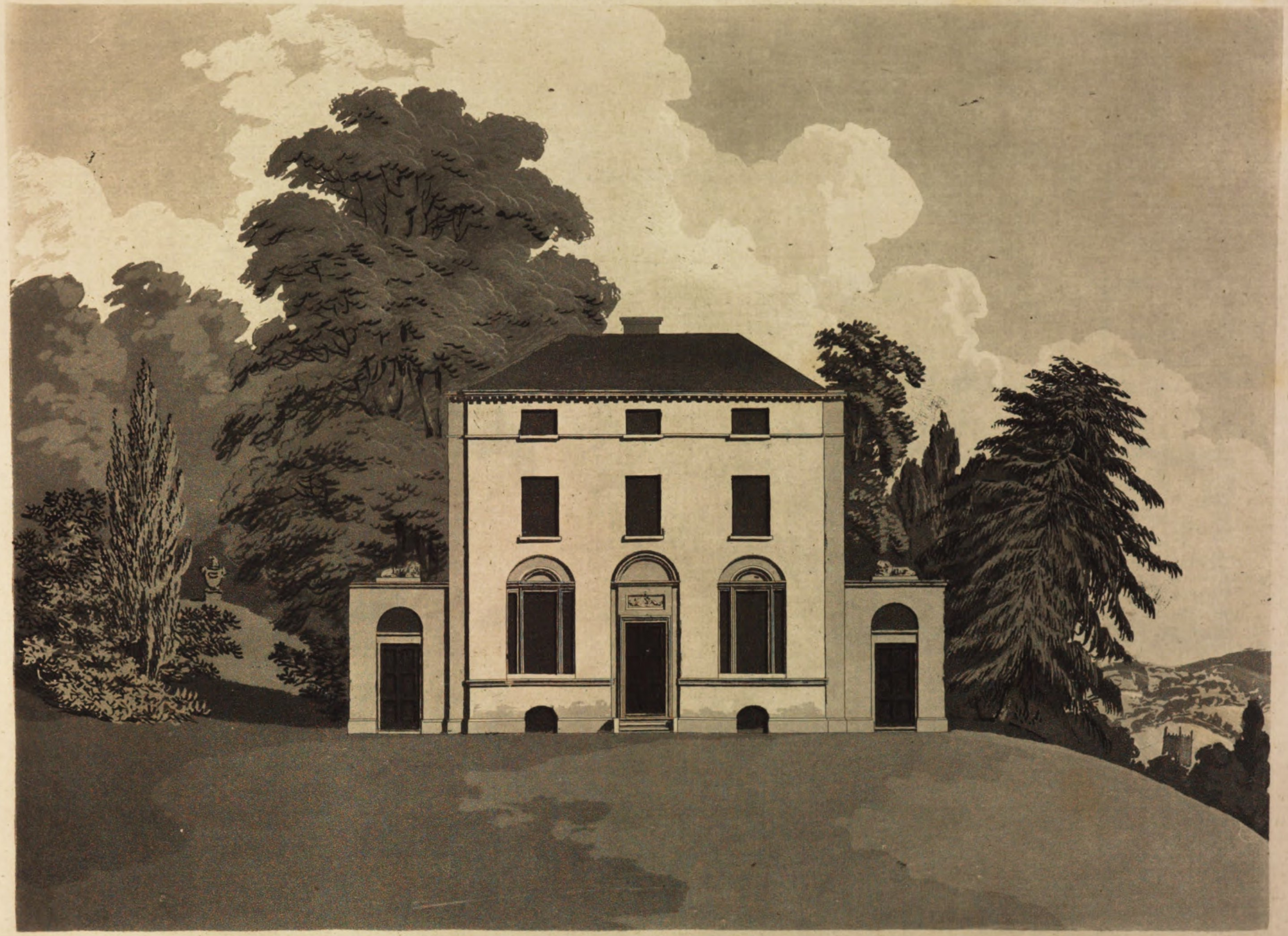

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PLATE XII.

Plans to Plate 11.

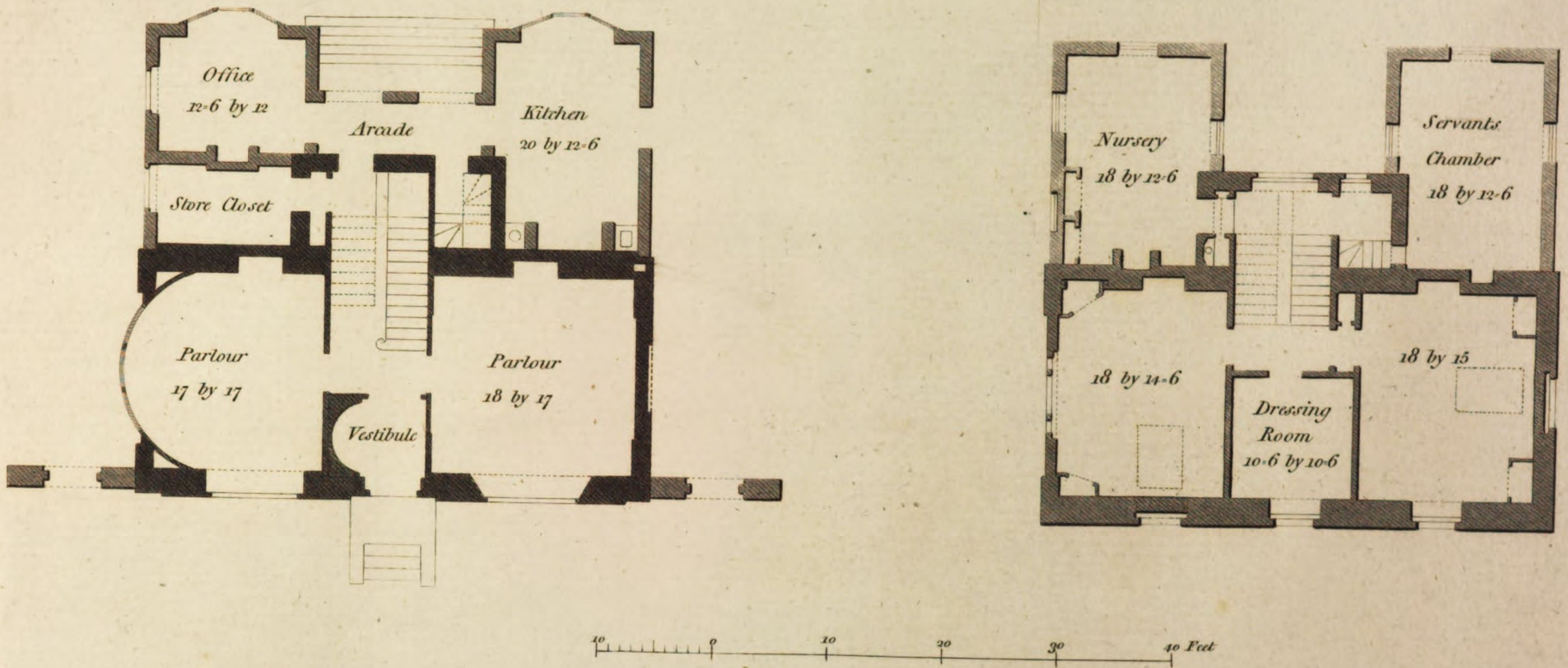

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PLATE XIII.

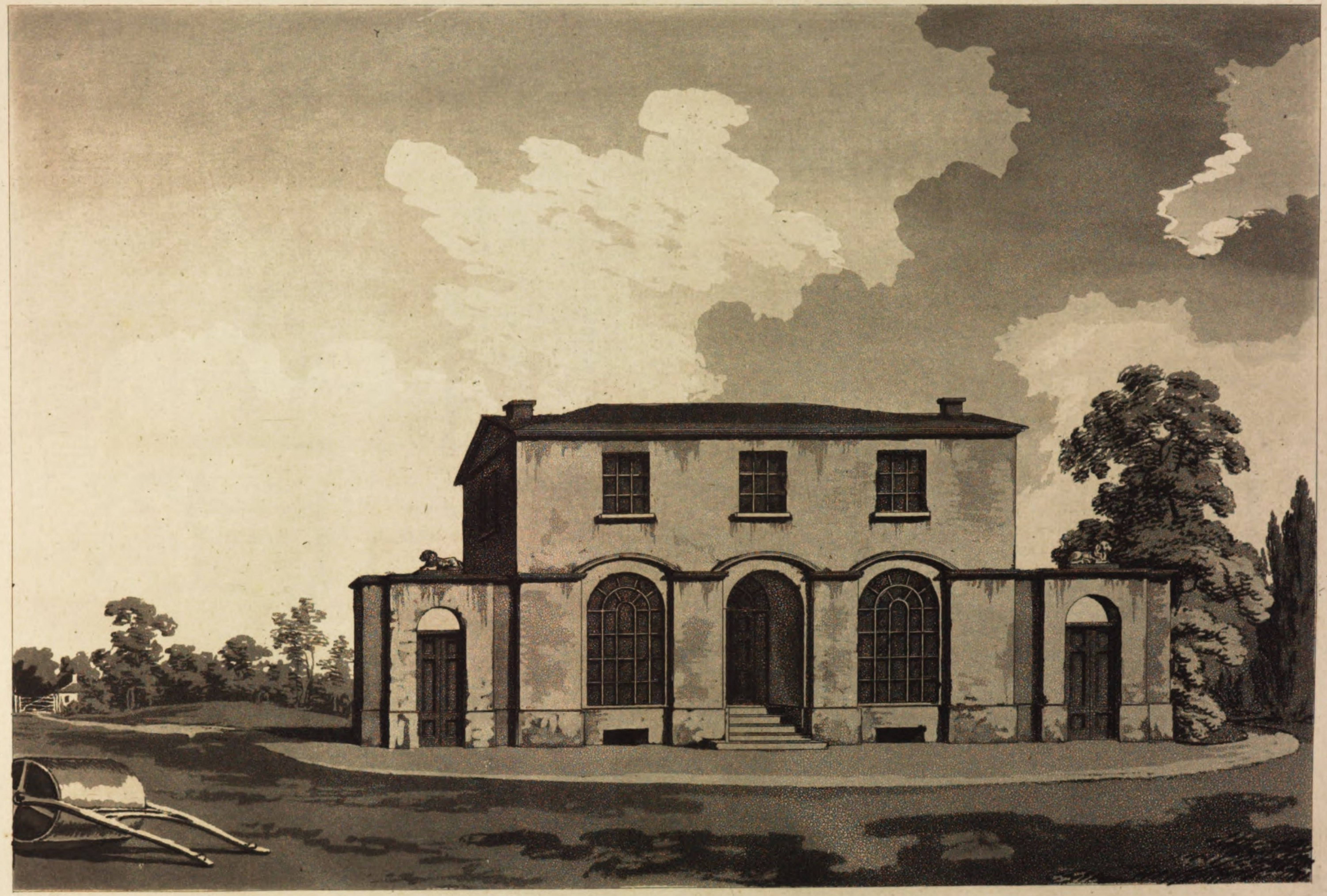

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PLATE XIV.

Plans to Plate 13.

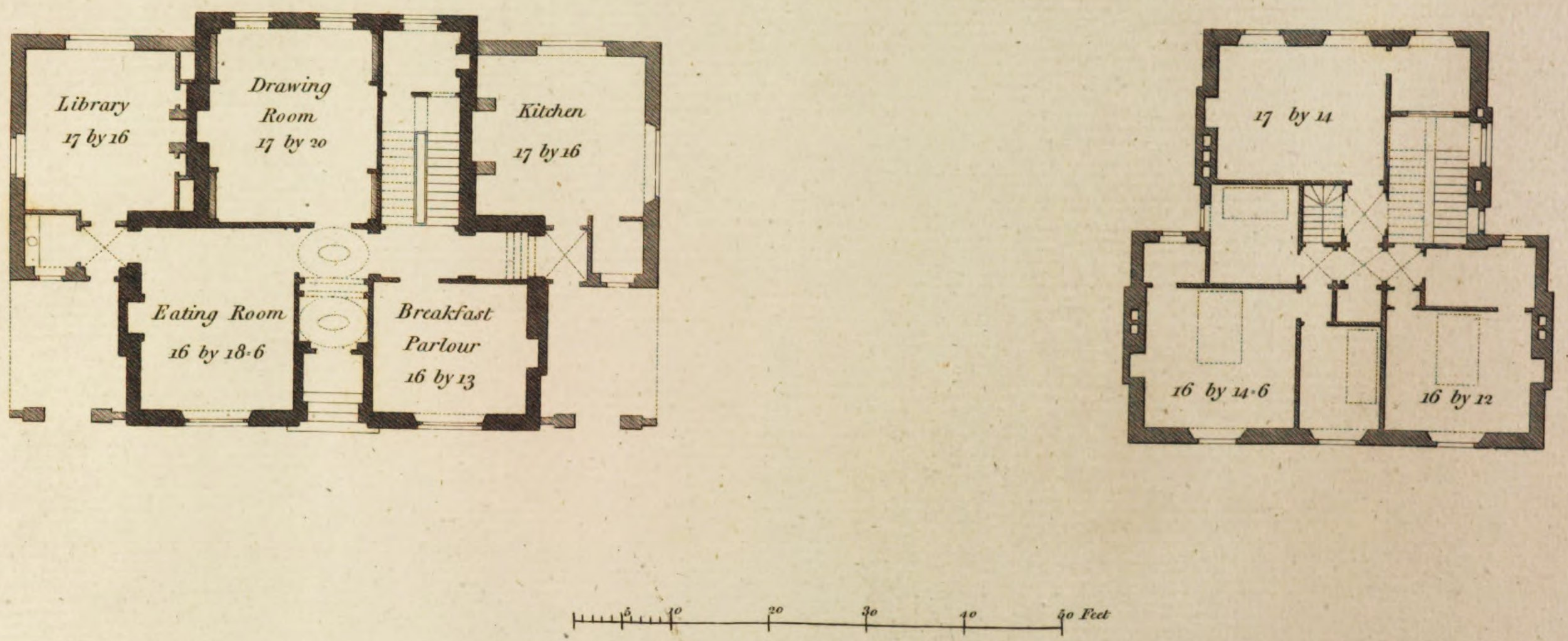

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PLATE XV.

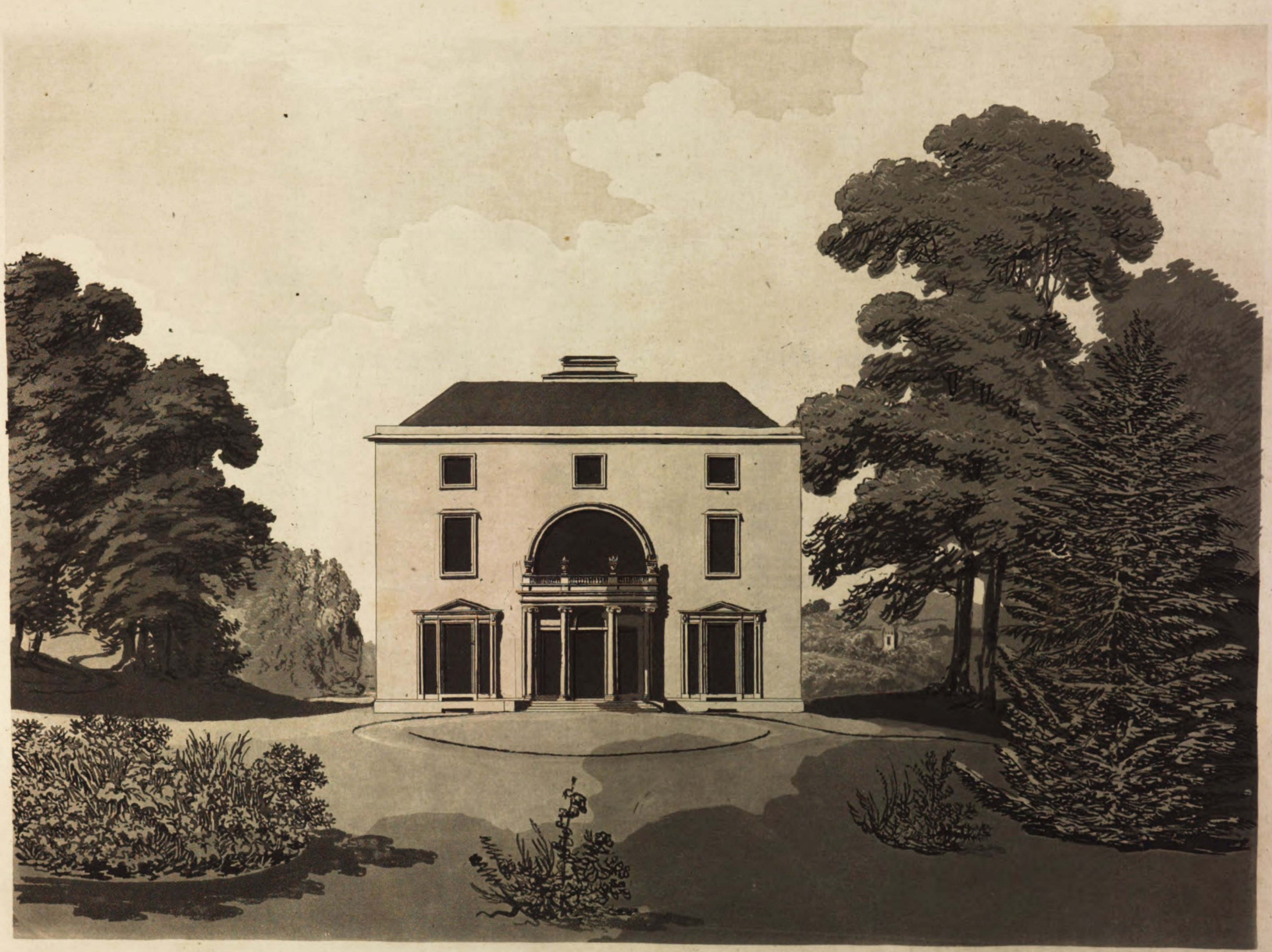

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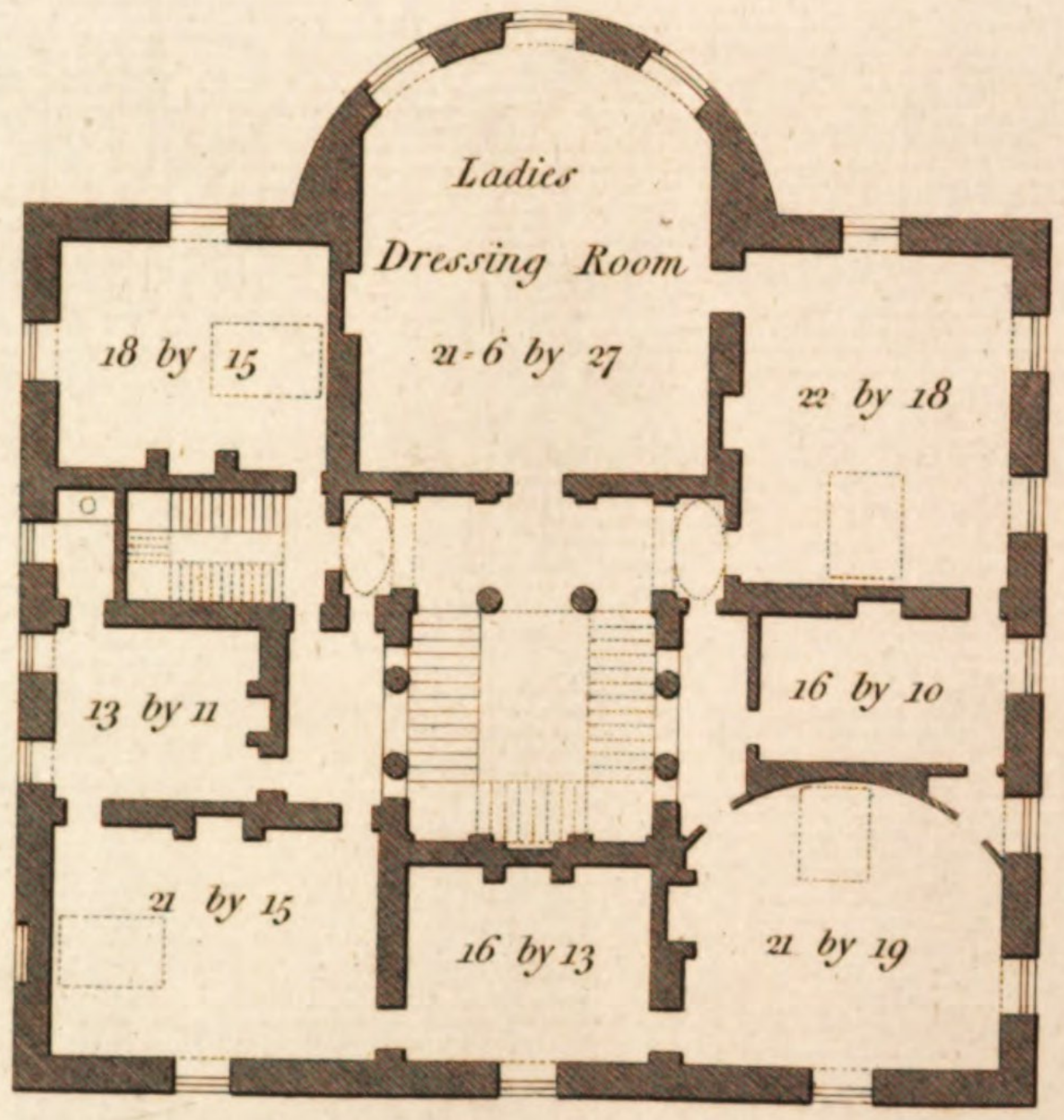
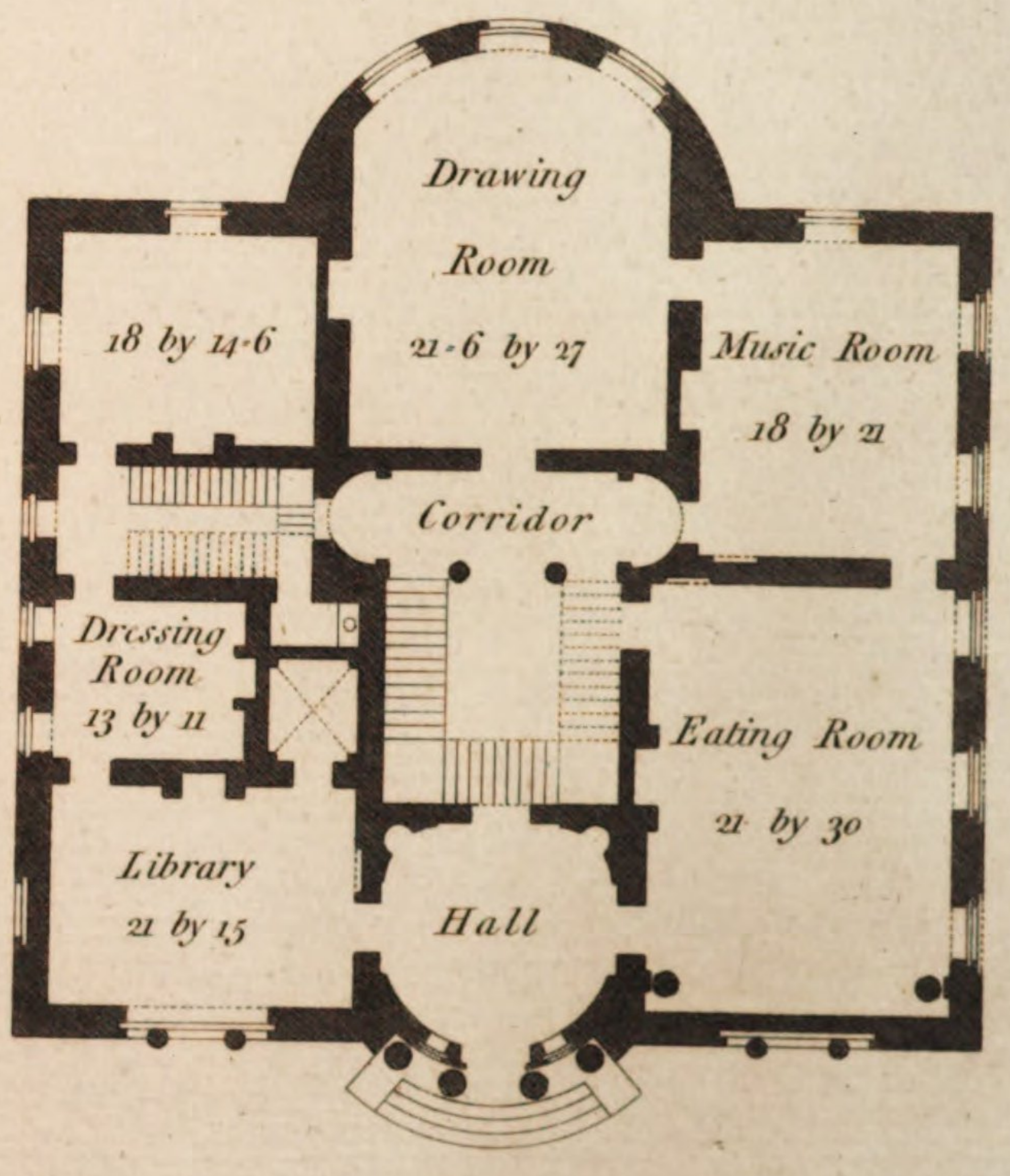
PLATE XVI.

Plans to Plate 15.



Chamber Plan.



Ground Plan.

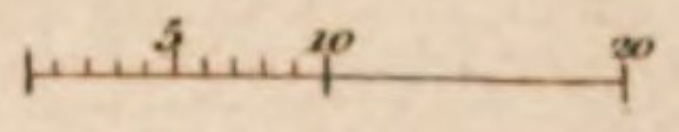


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PLATE XVII.

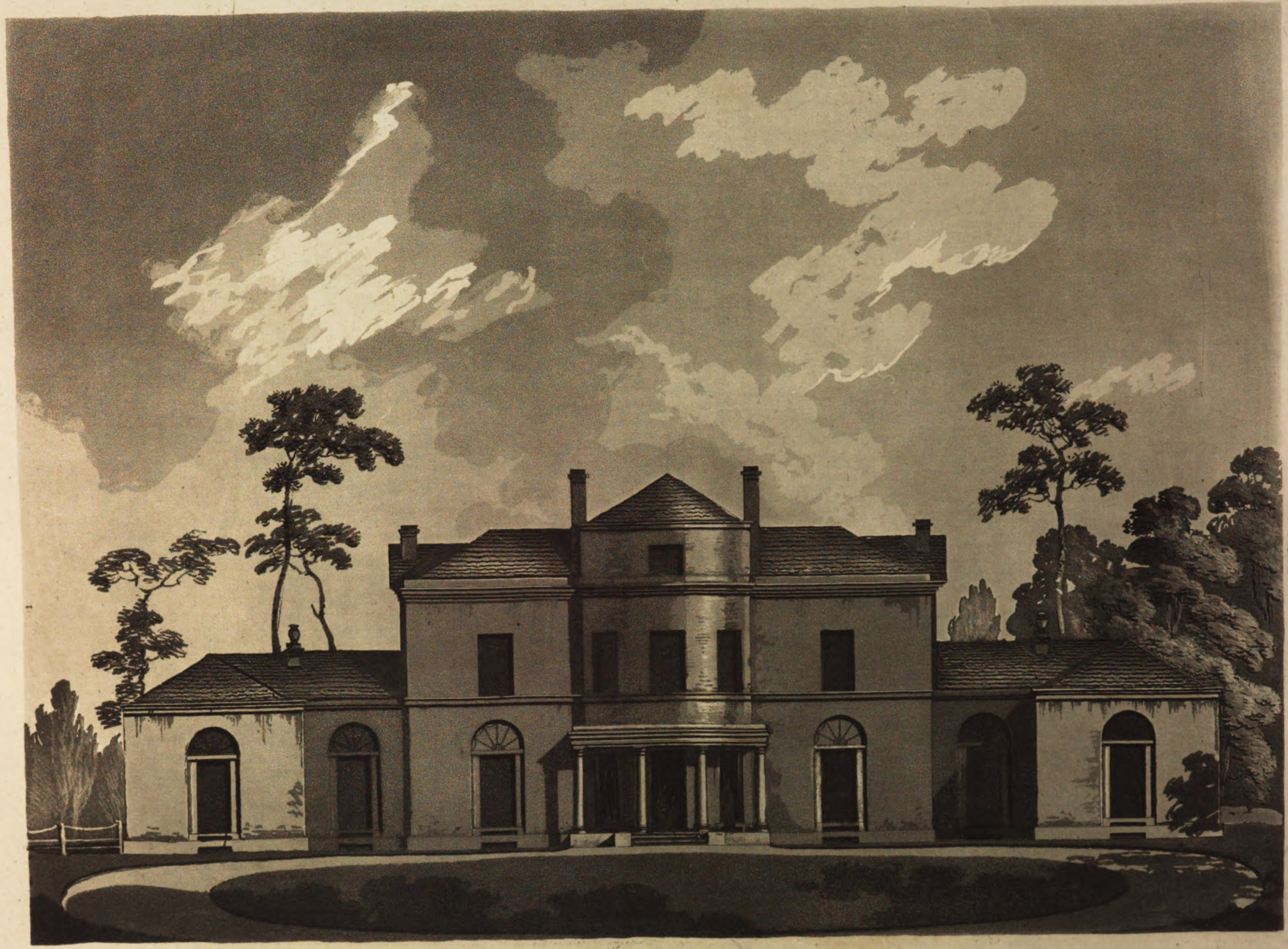

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PLATE XVIII.

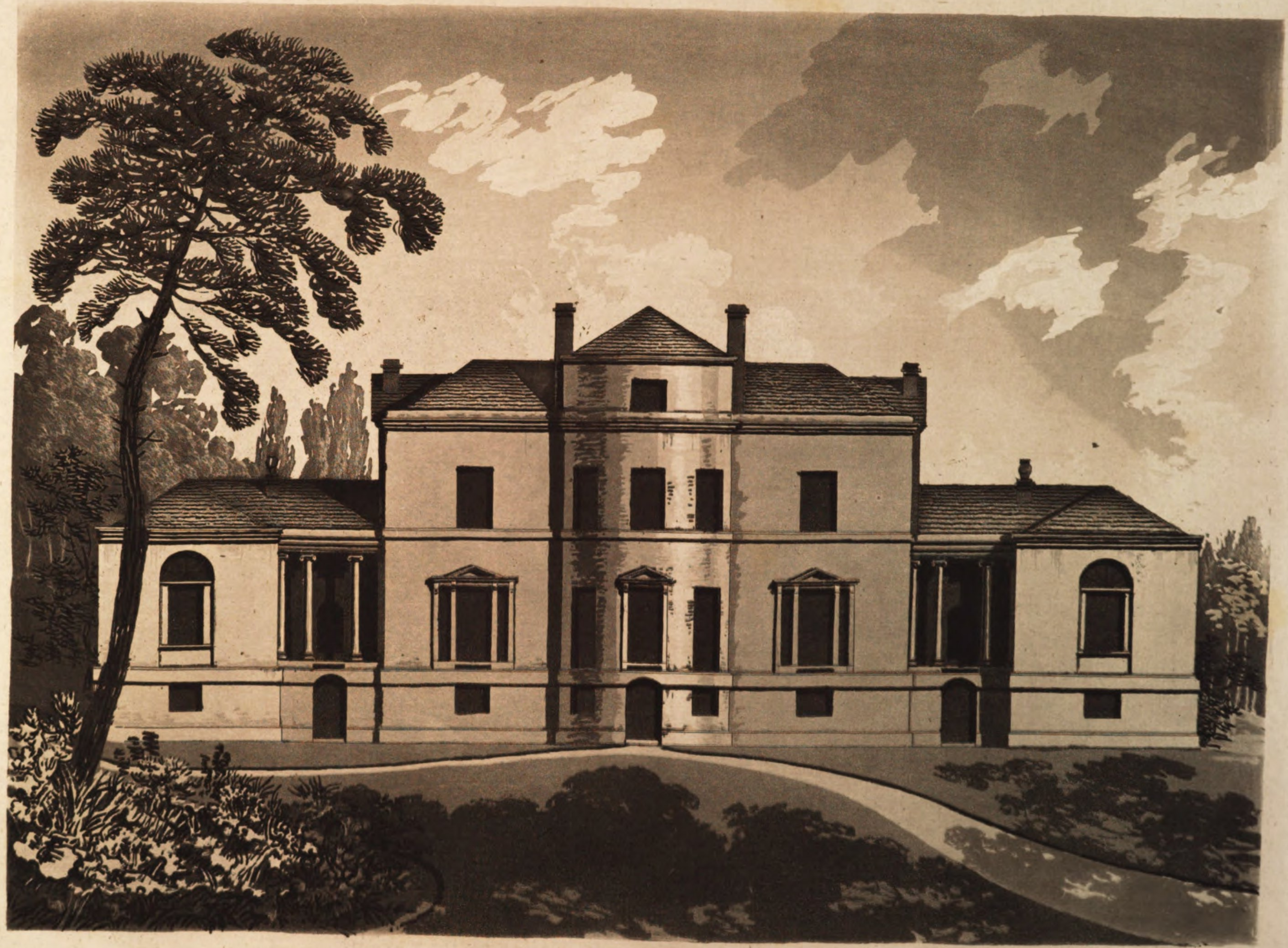

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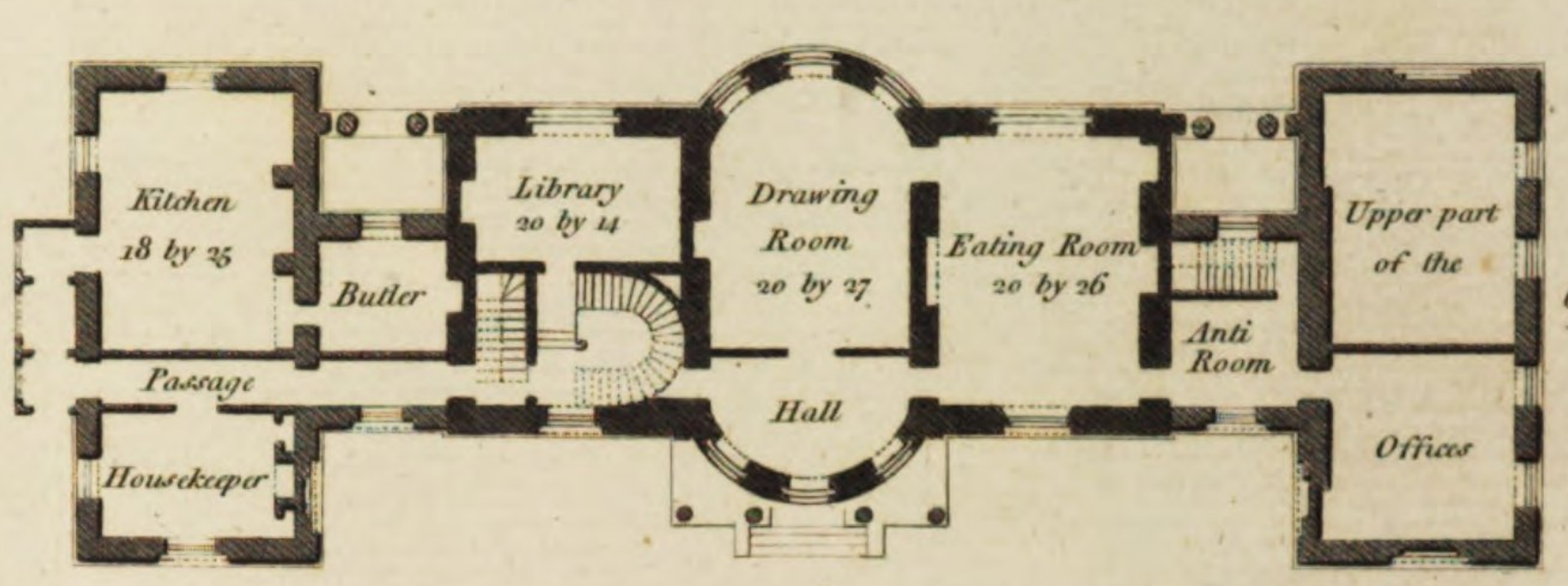
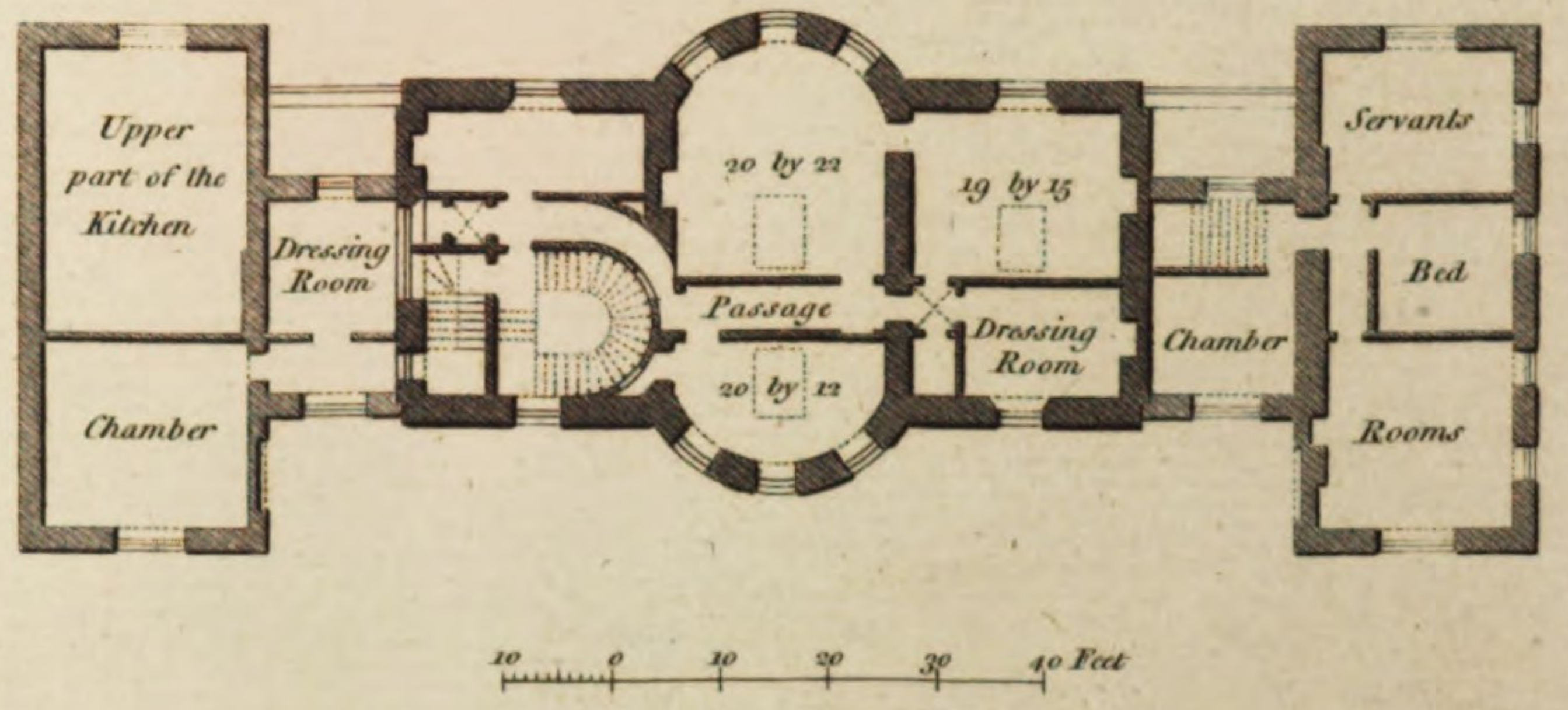
PLATE XIX.

Plans to Plates 17 & 18.



Principal Floor



Chamber Floor

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PLATE XX.

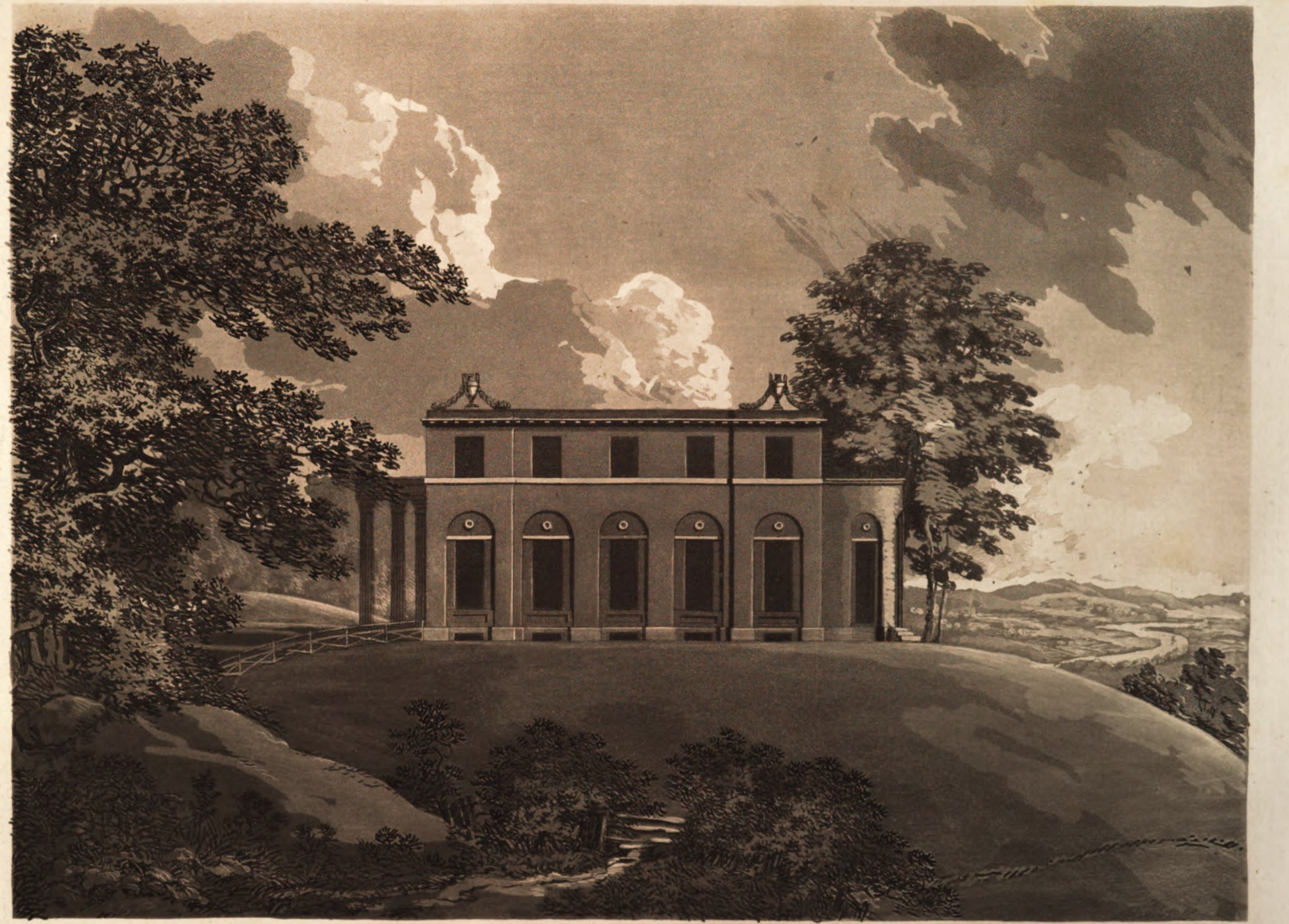

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PLATE XXI.

Plan to Plate 20.

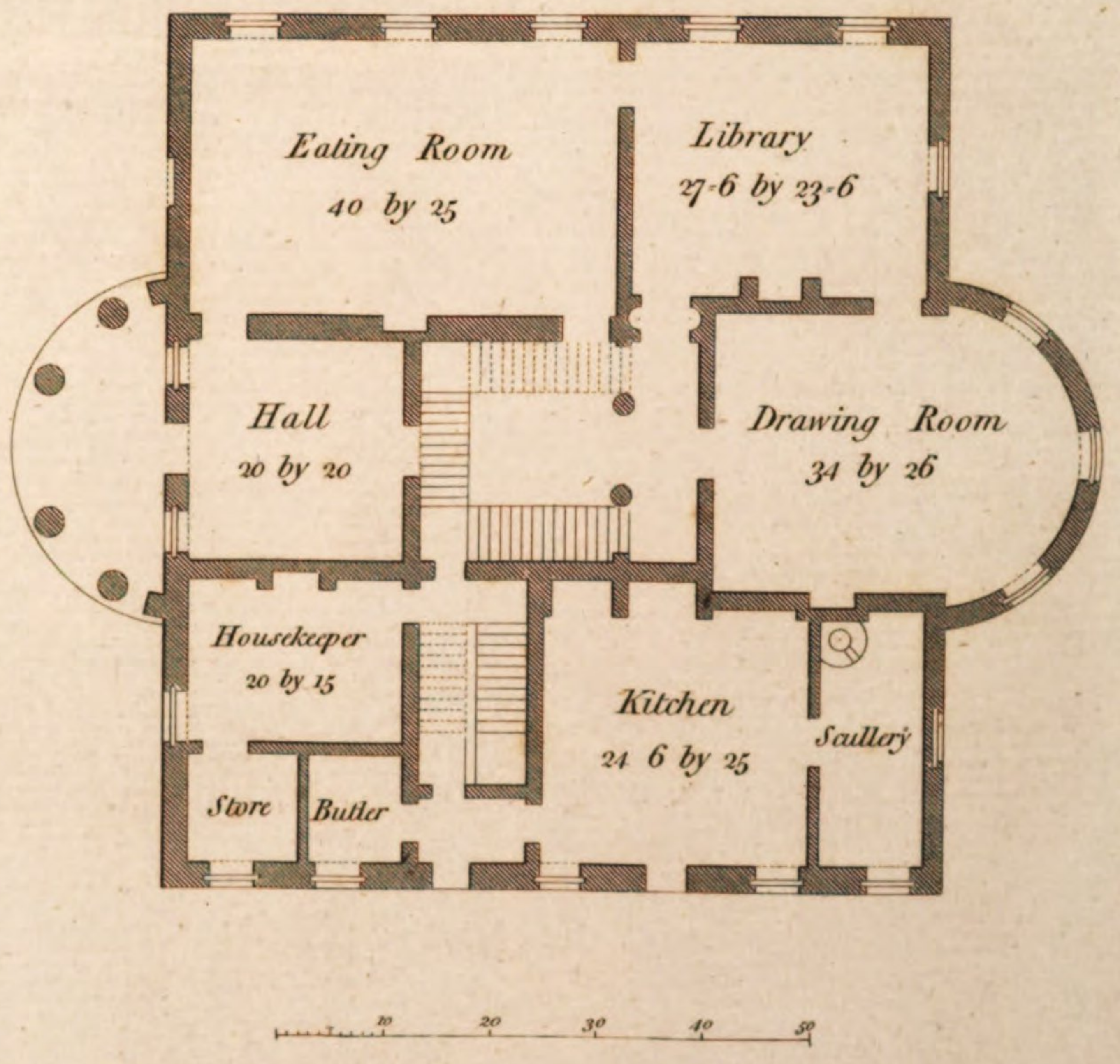

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PLATE XXII.

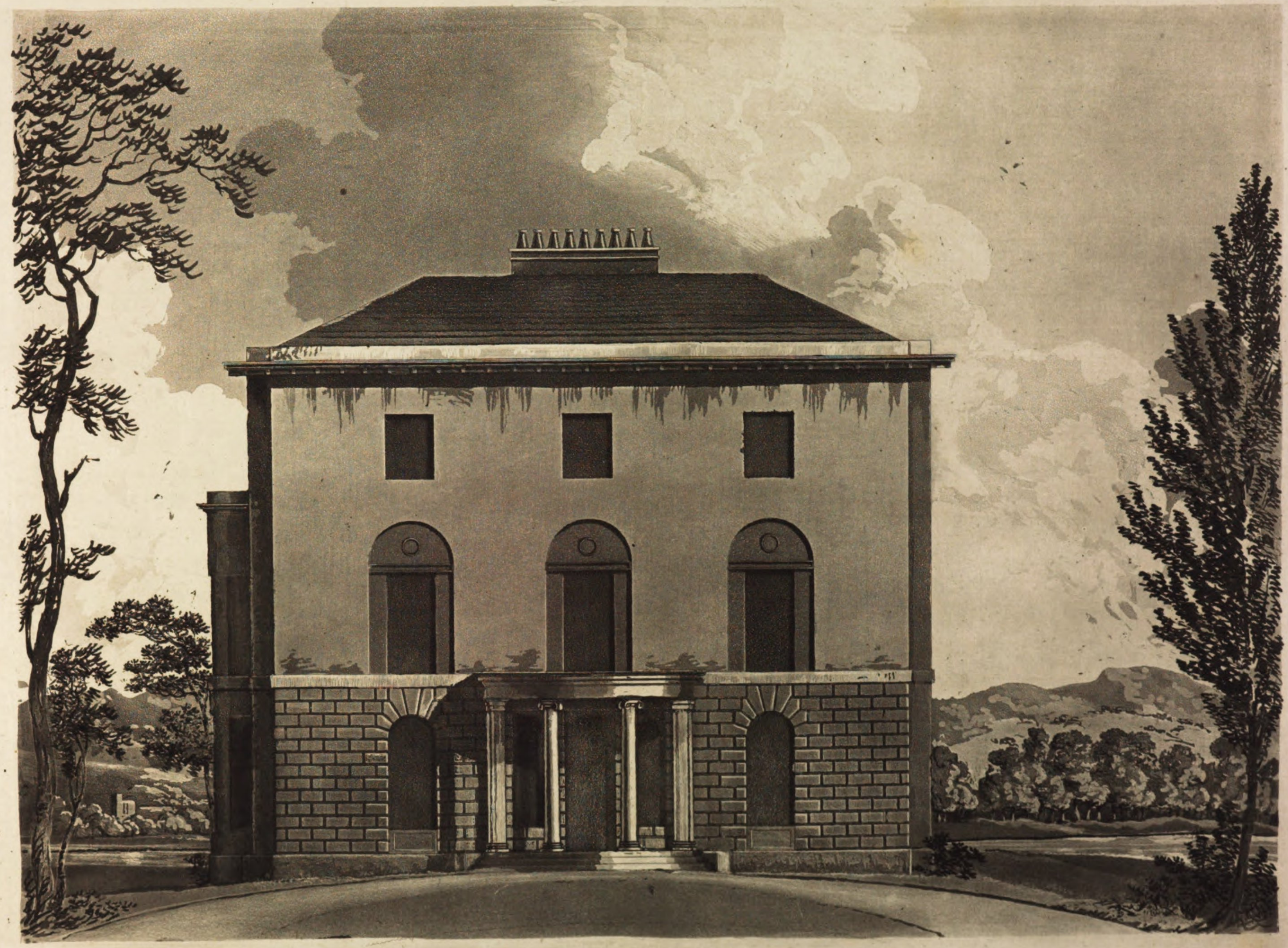

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PLATE XXIII.

Plans to Plate 22.

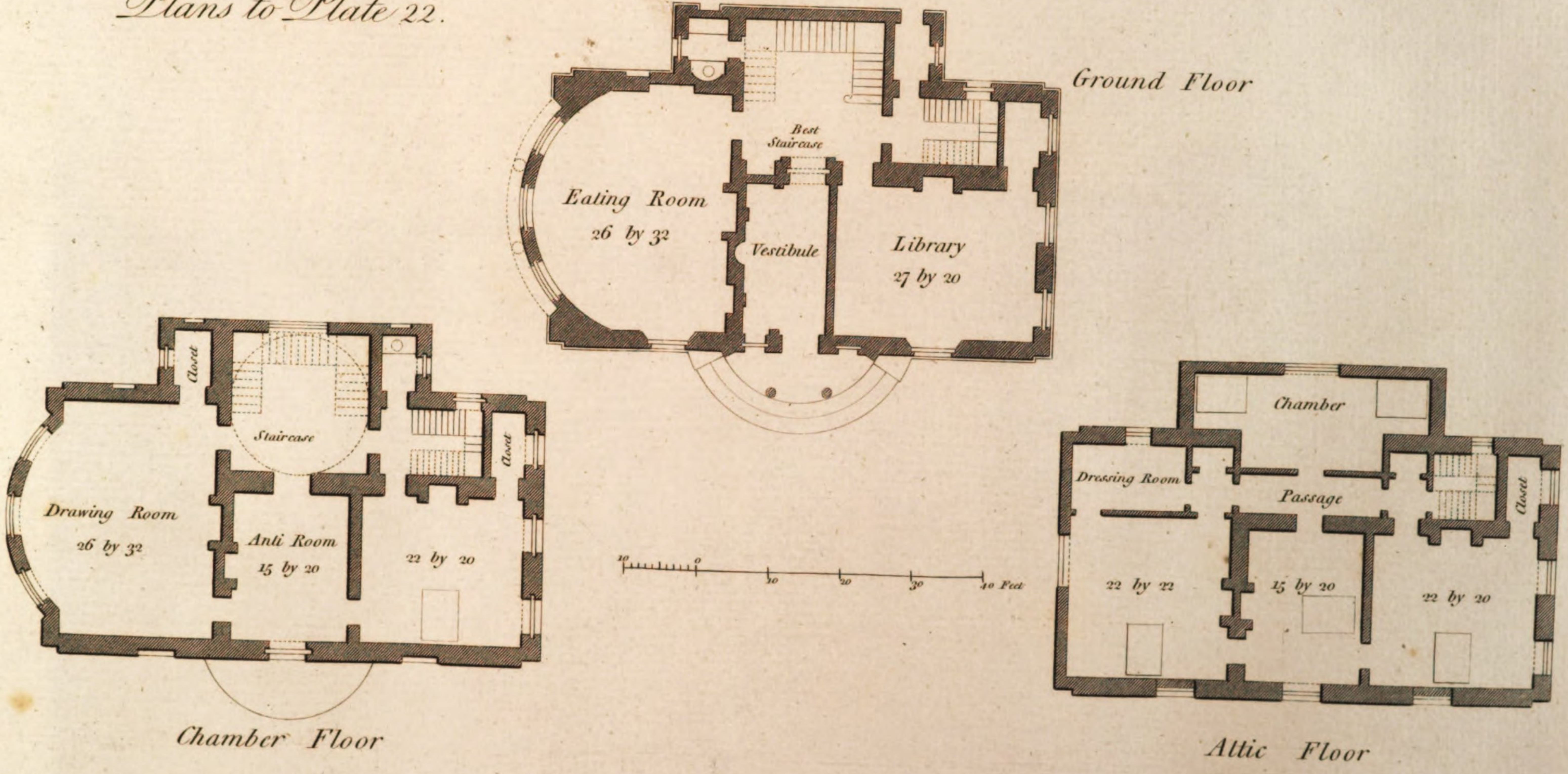

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PLATE XXIV.

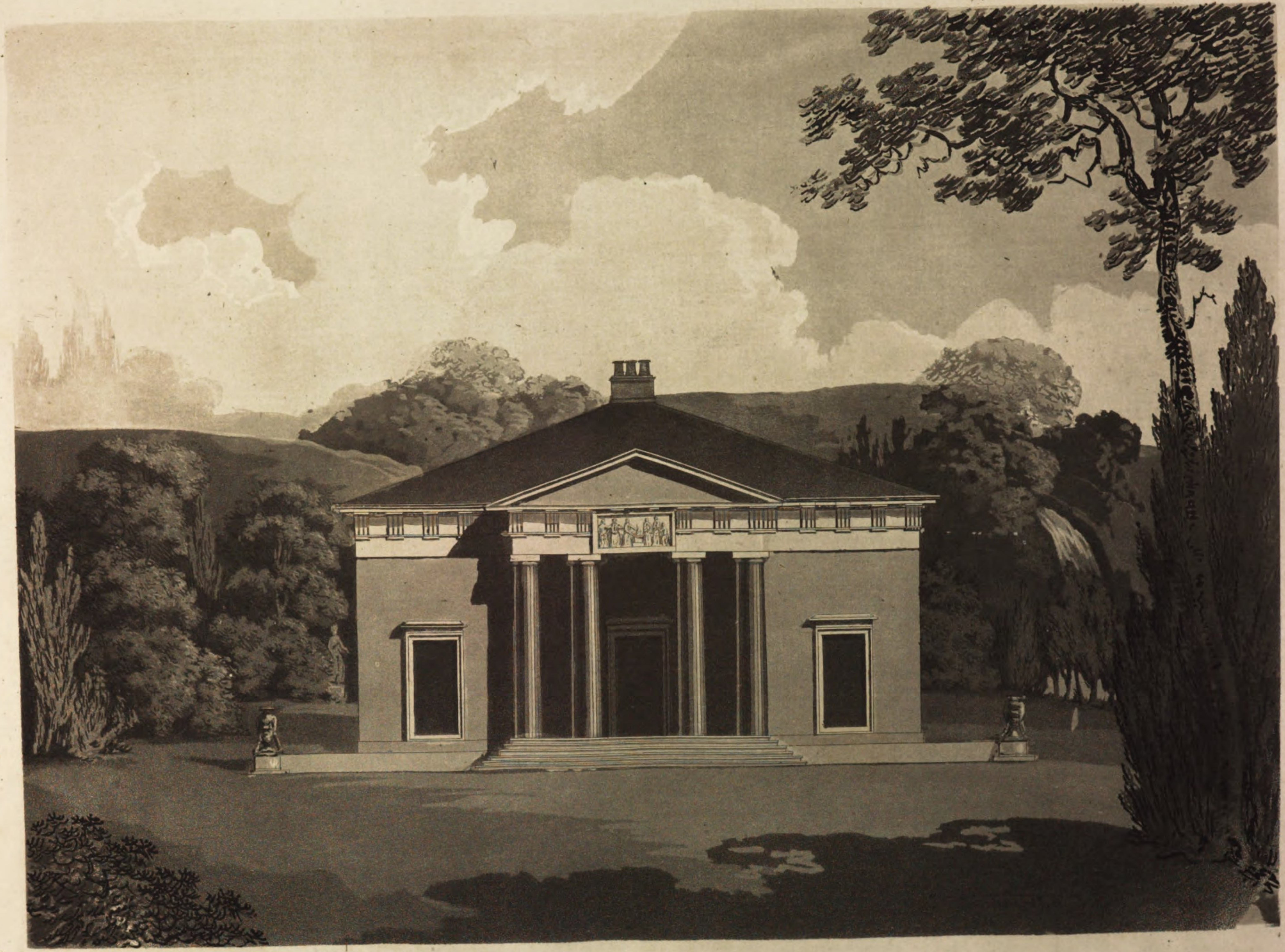

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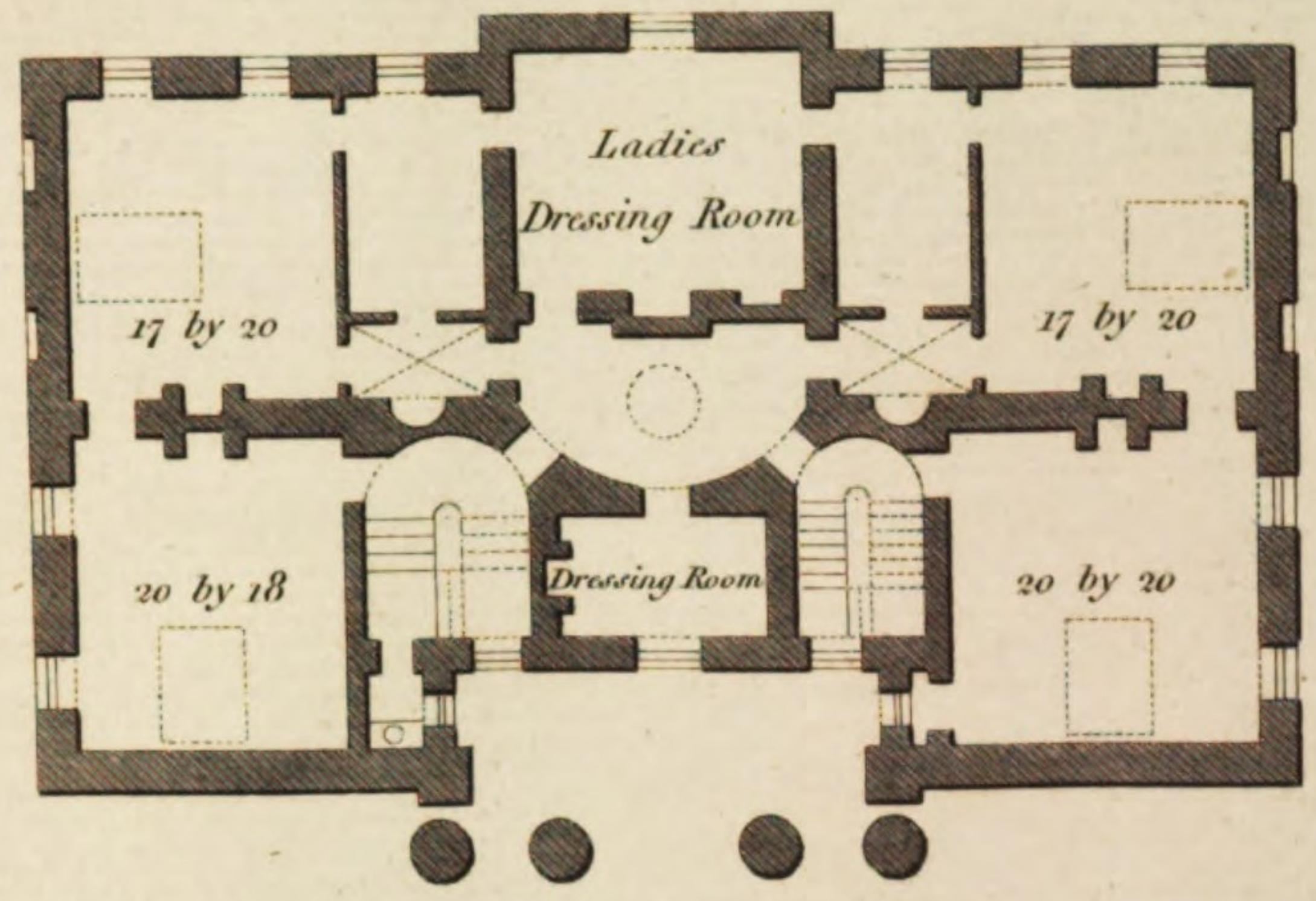
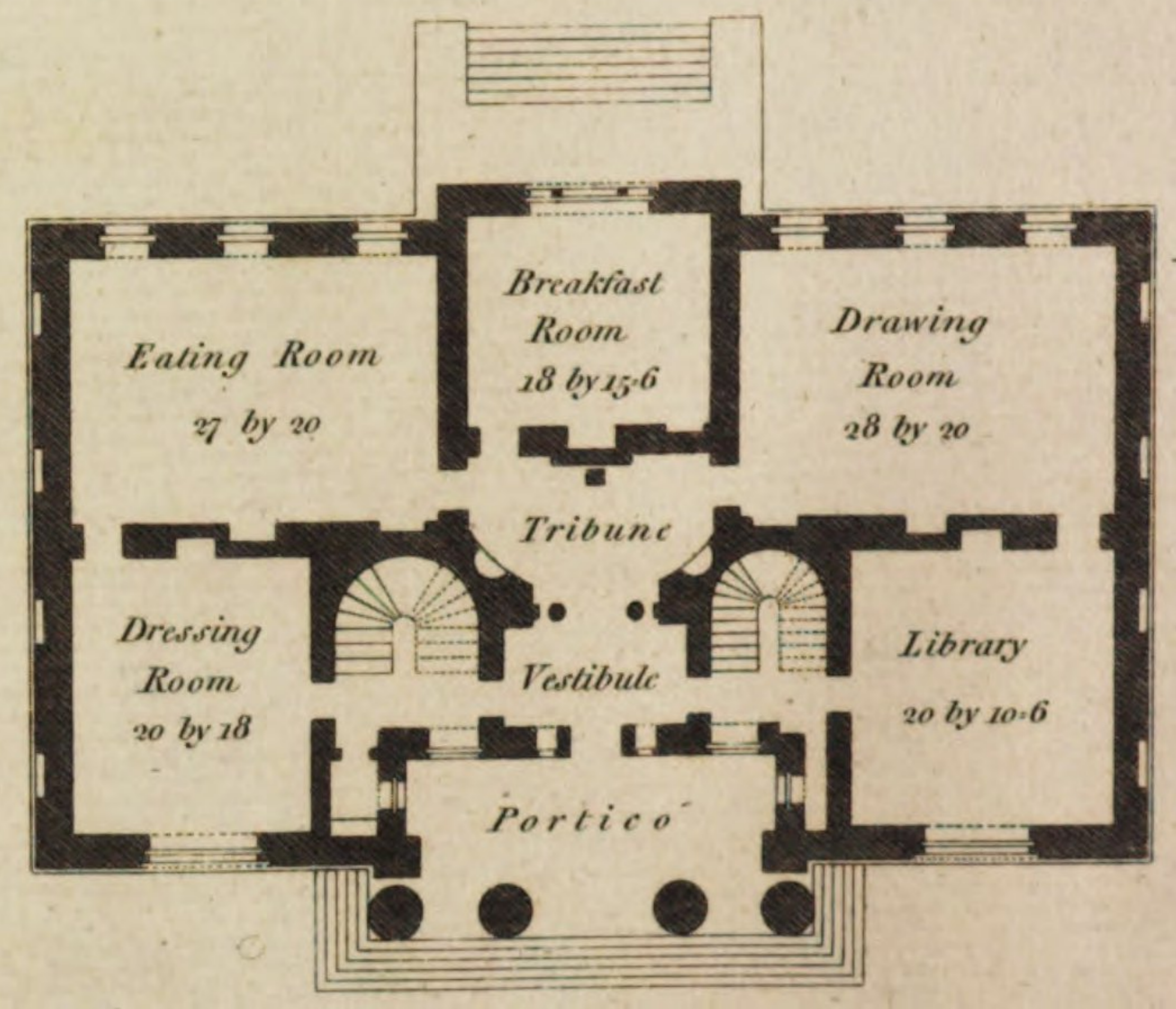
PLATE XXV.

Plans to Plate 24.





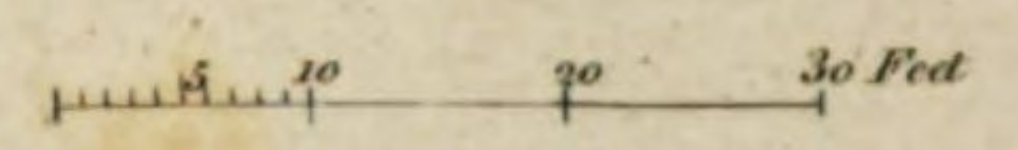


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PLATE XXVI.

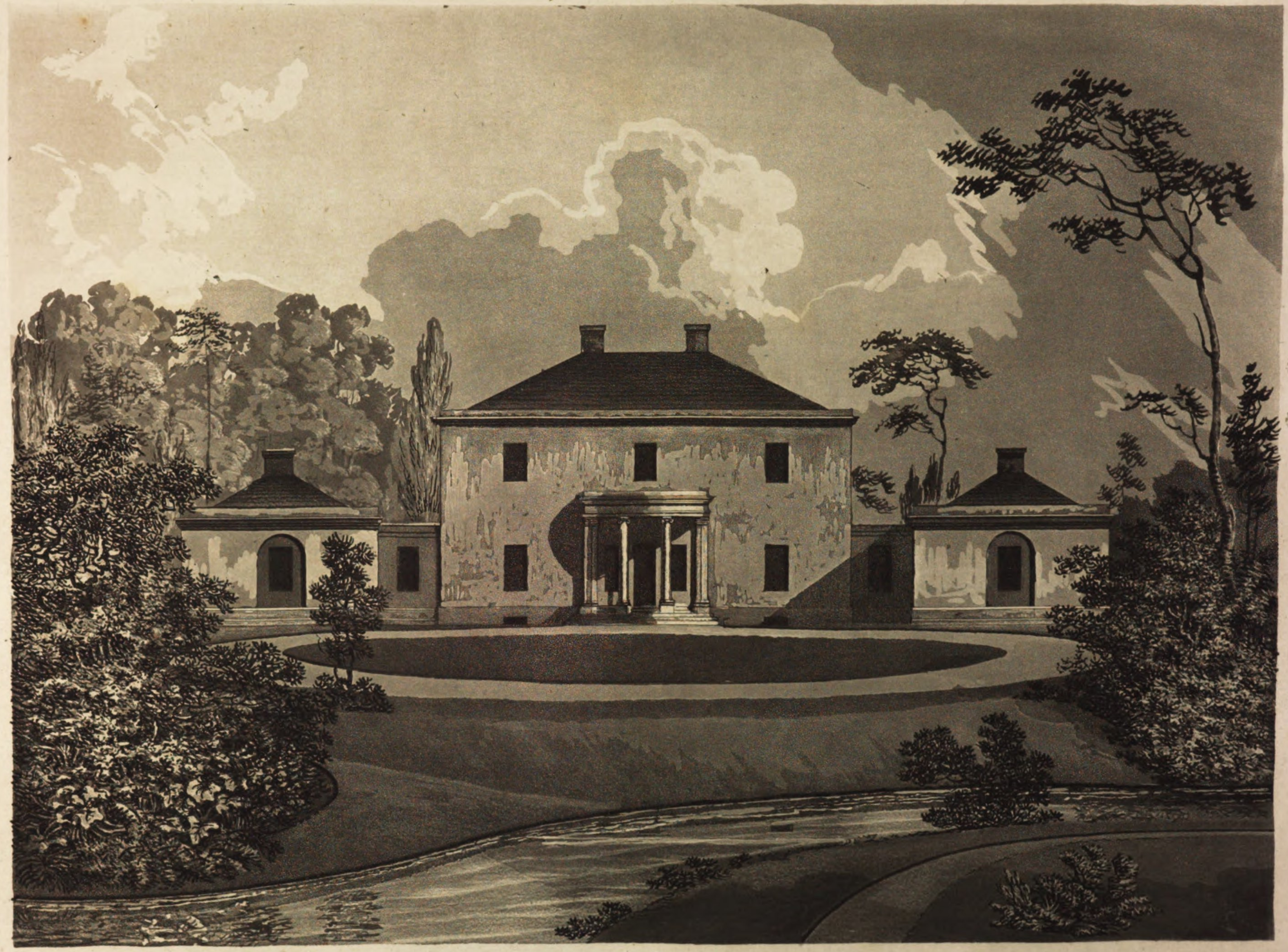

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PLATE XXVII.

Plan to Plate 26.

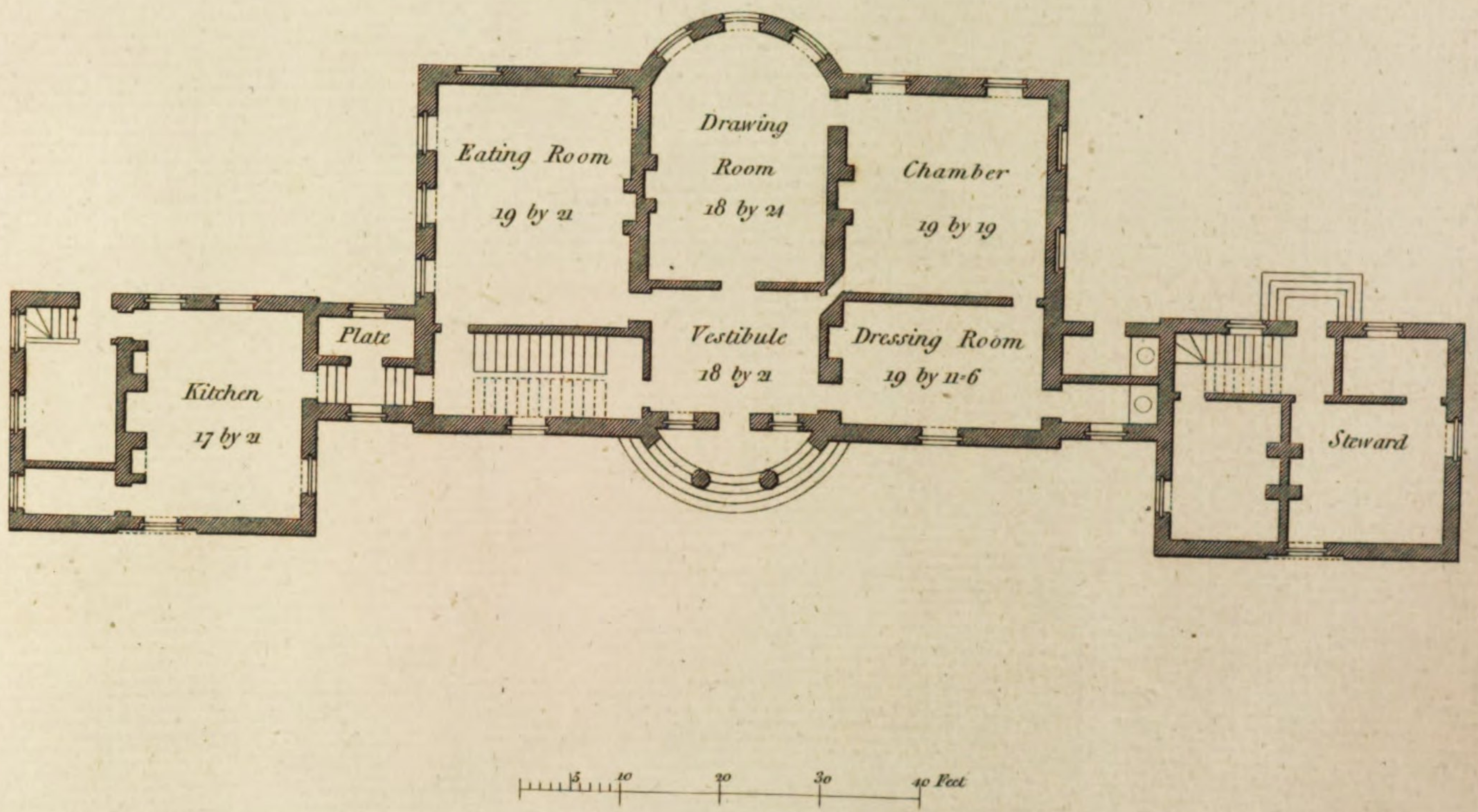

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PLATE XXVIII.

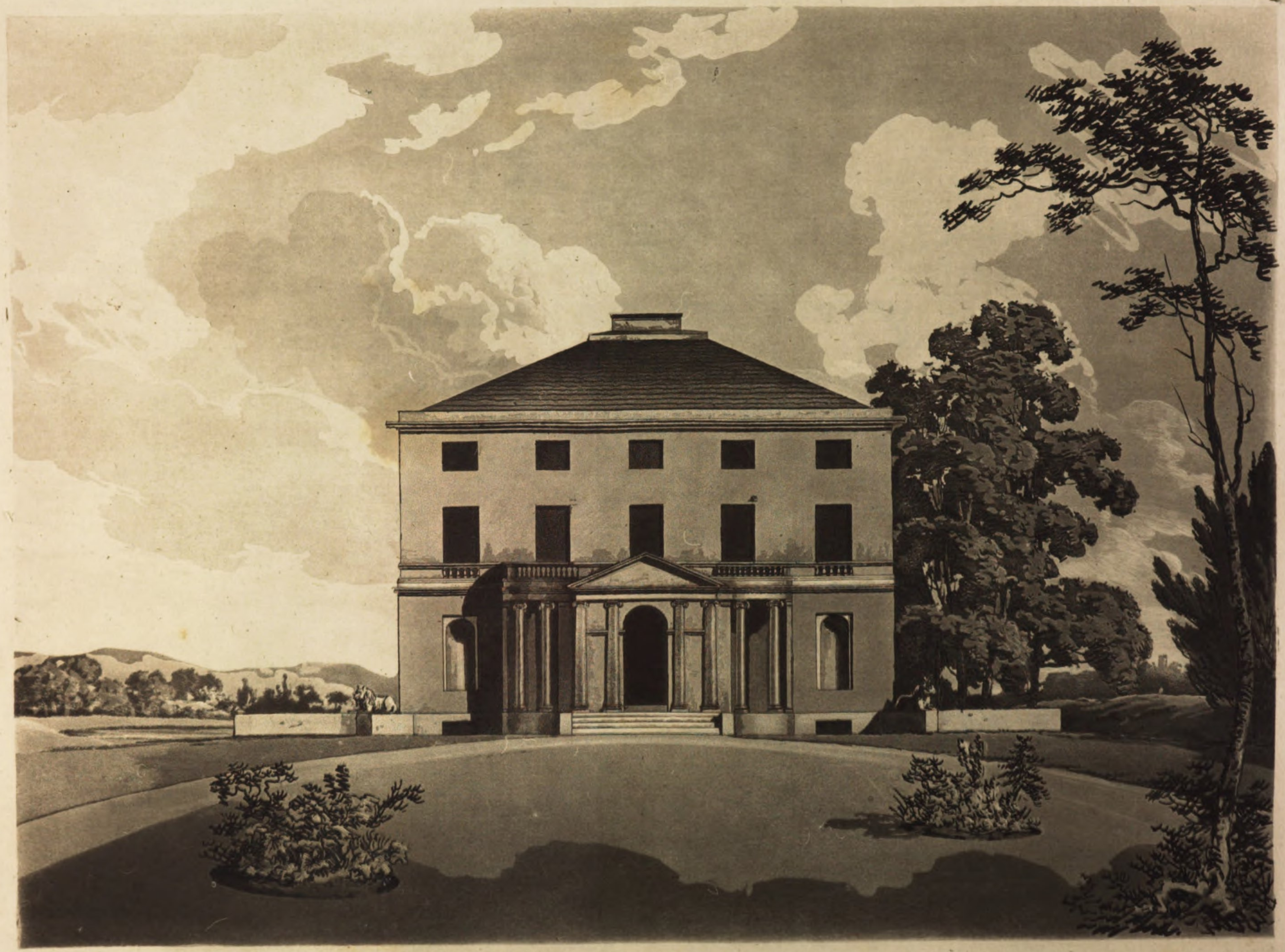

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PLATE XXIX.

Plan to Plate 28.

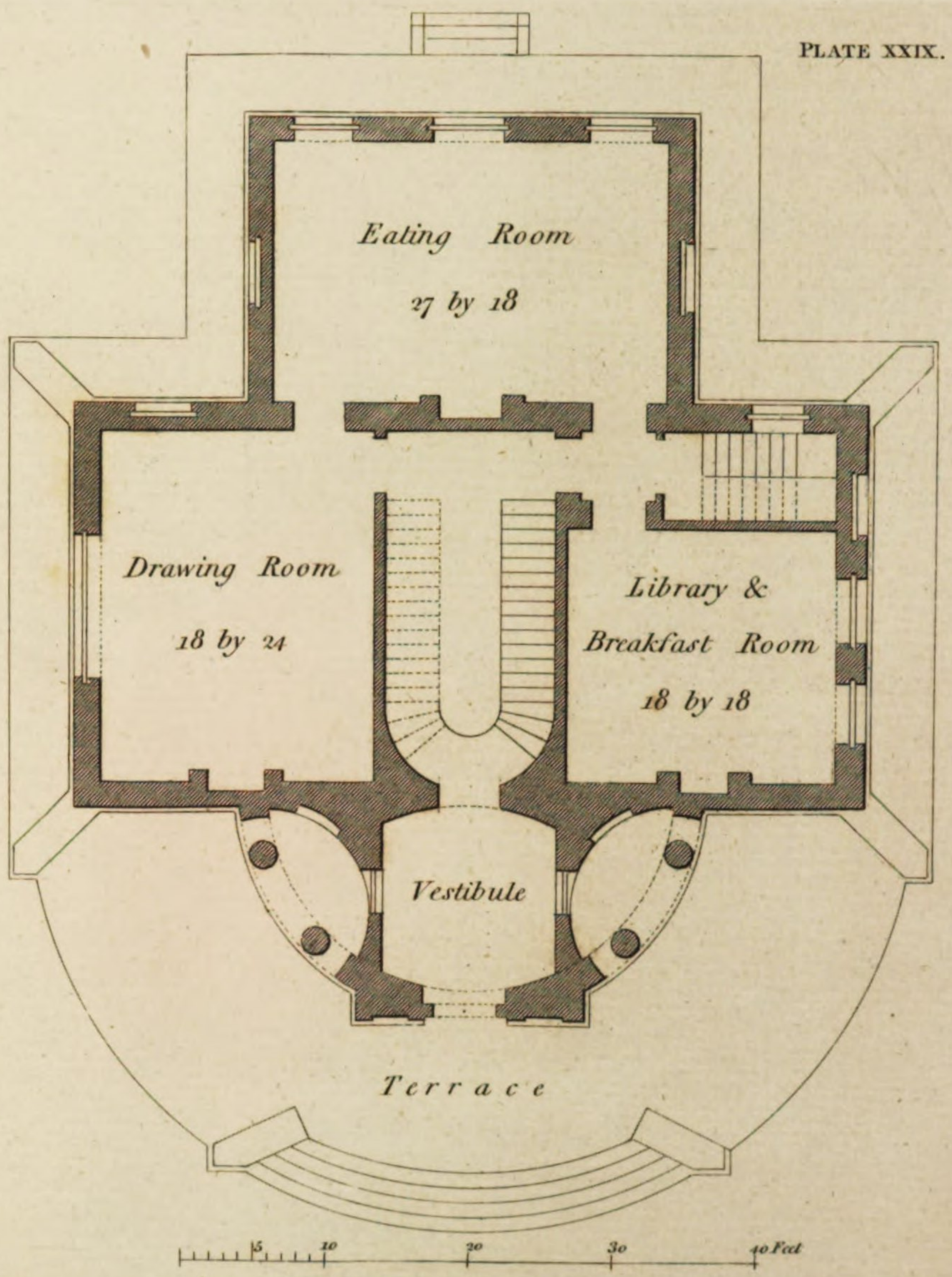

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PLATE XXX.

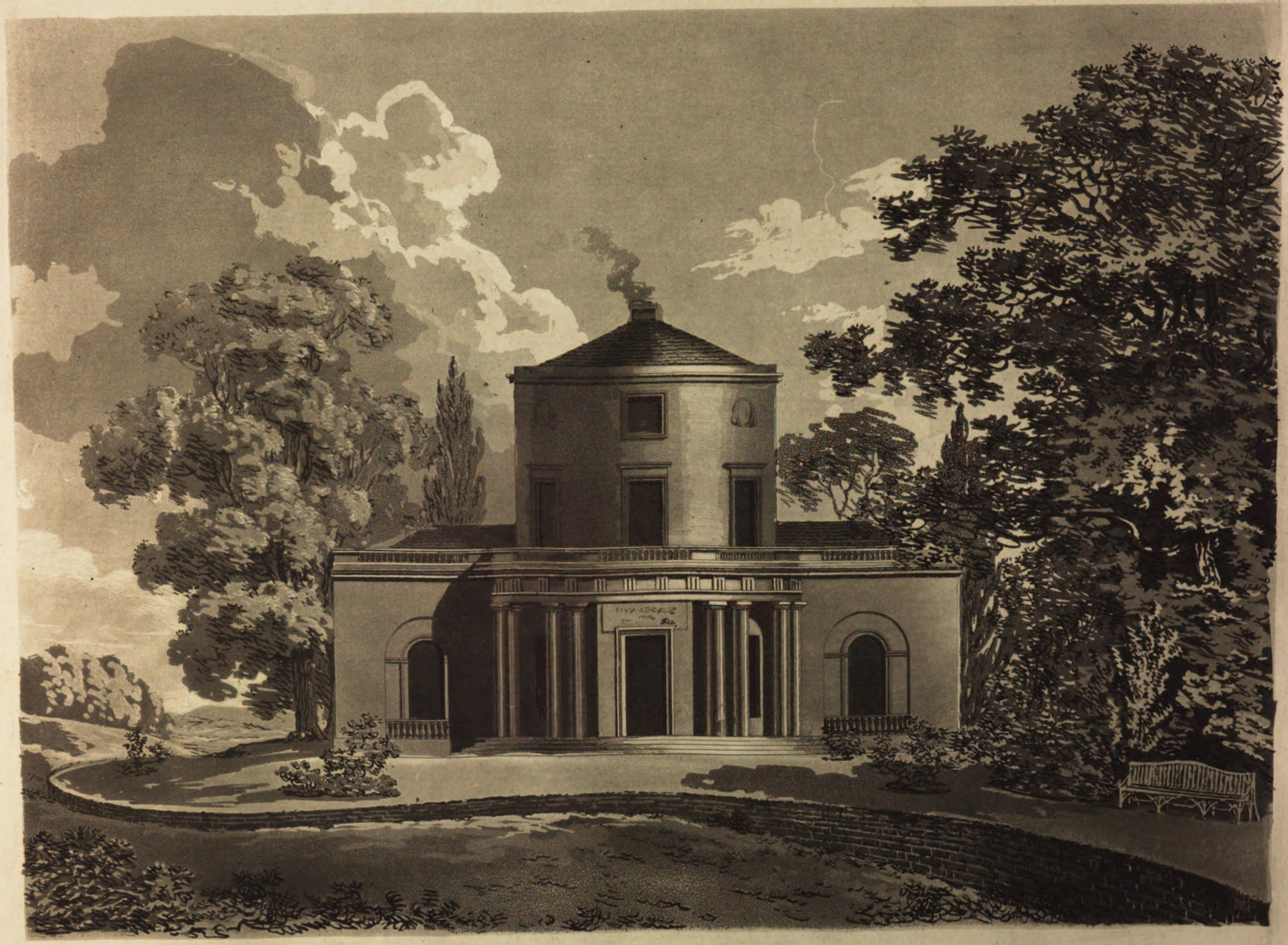

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PLATE XXXI.

Plan to Plate 30.

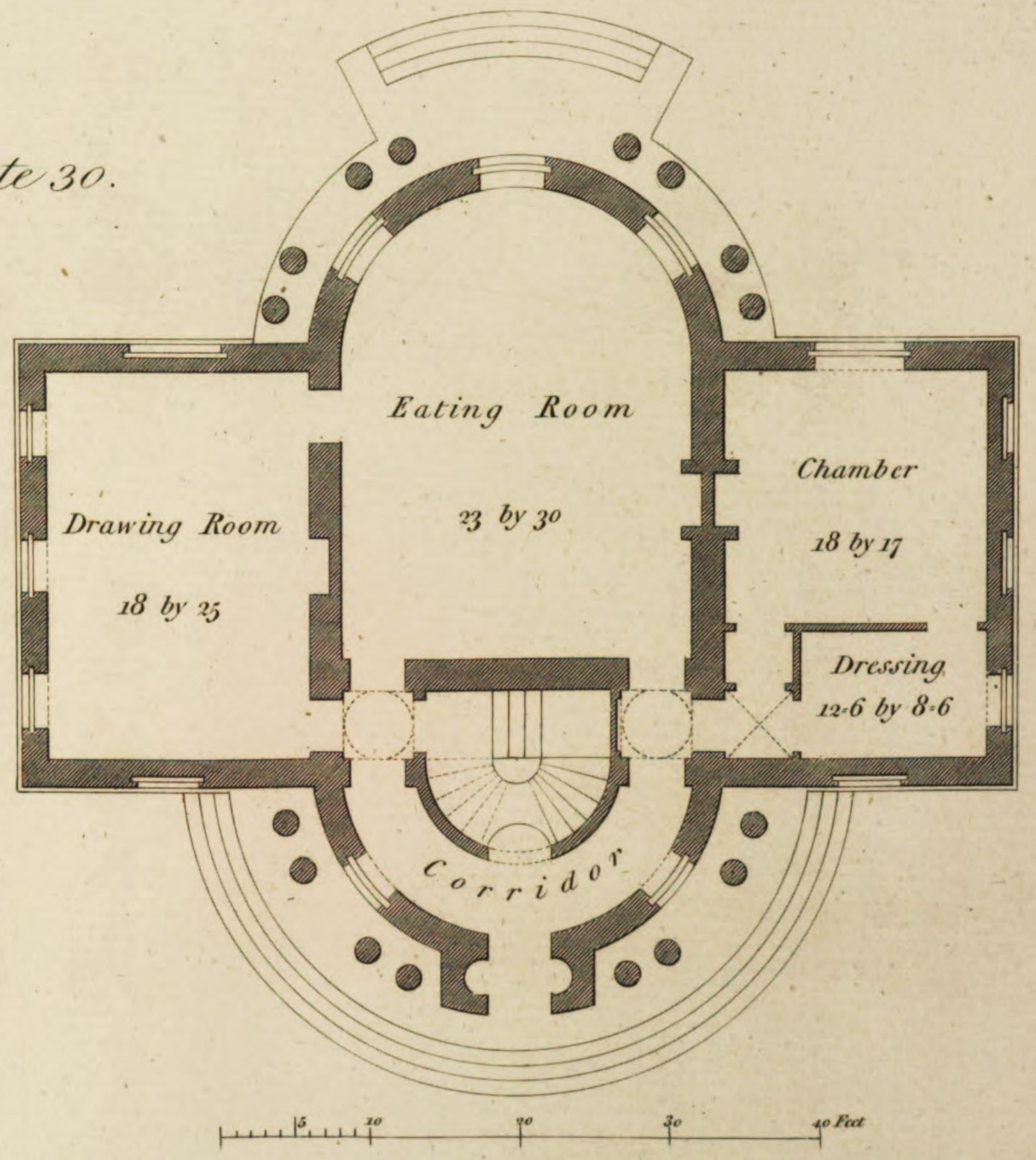

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PLATE XXXII.

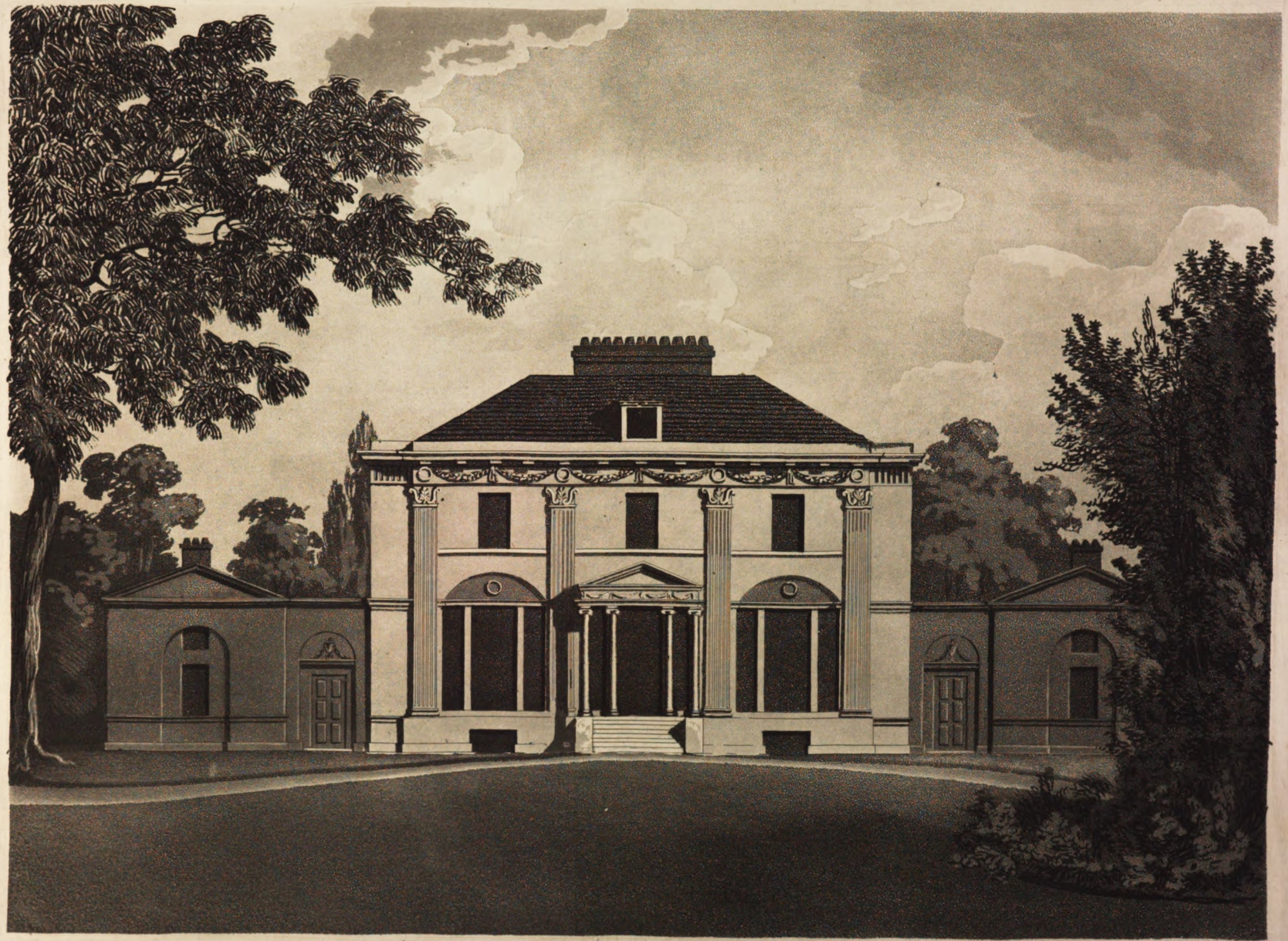

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PLATE XXXIII.

Plan to Plate 32.

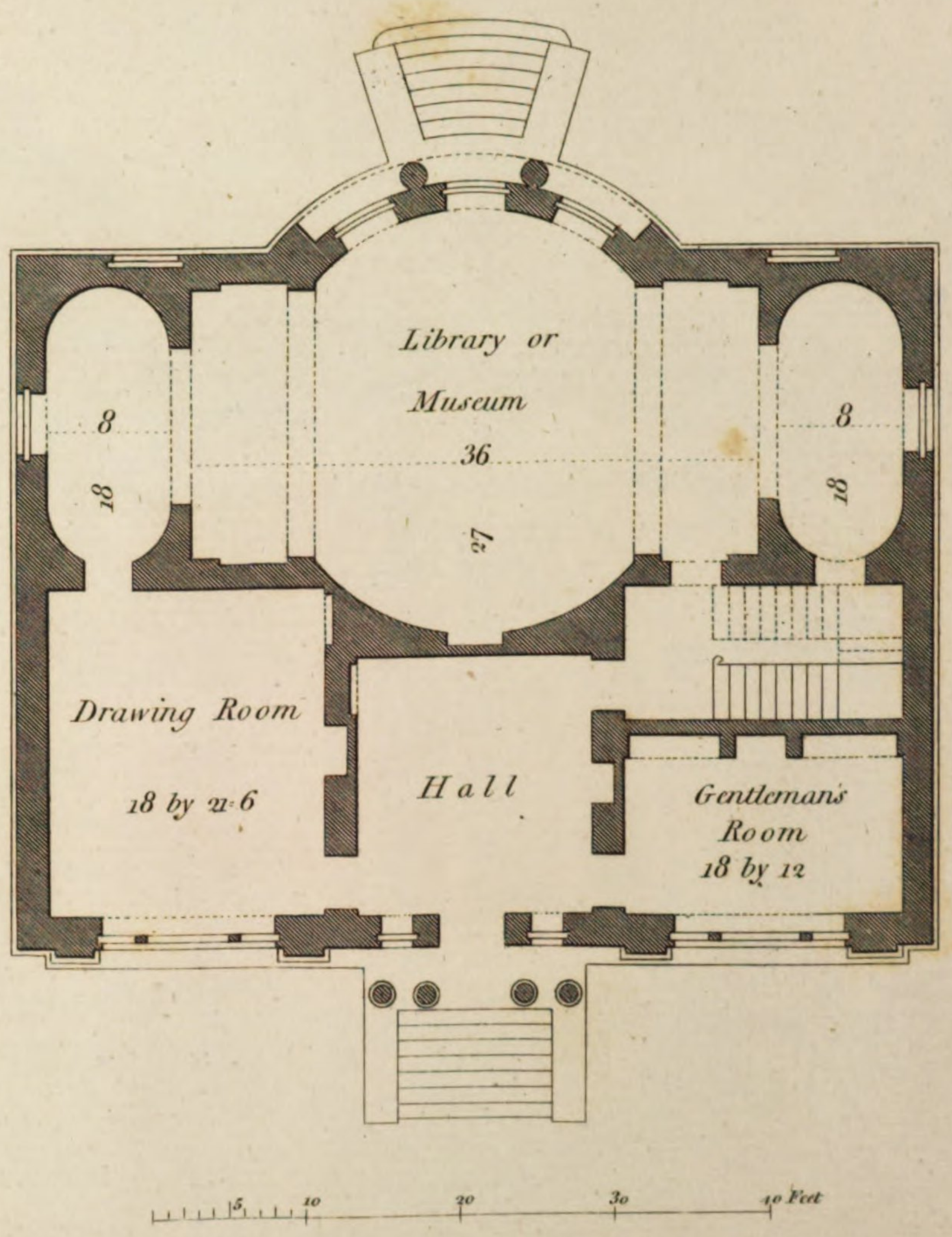

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PLATE XXXIV.

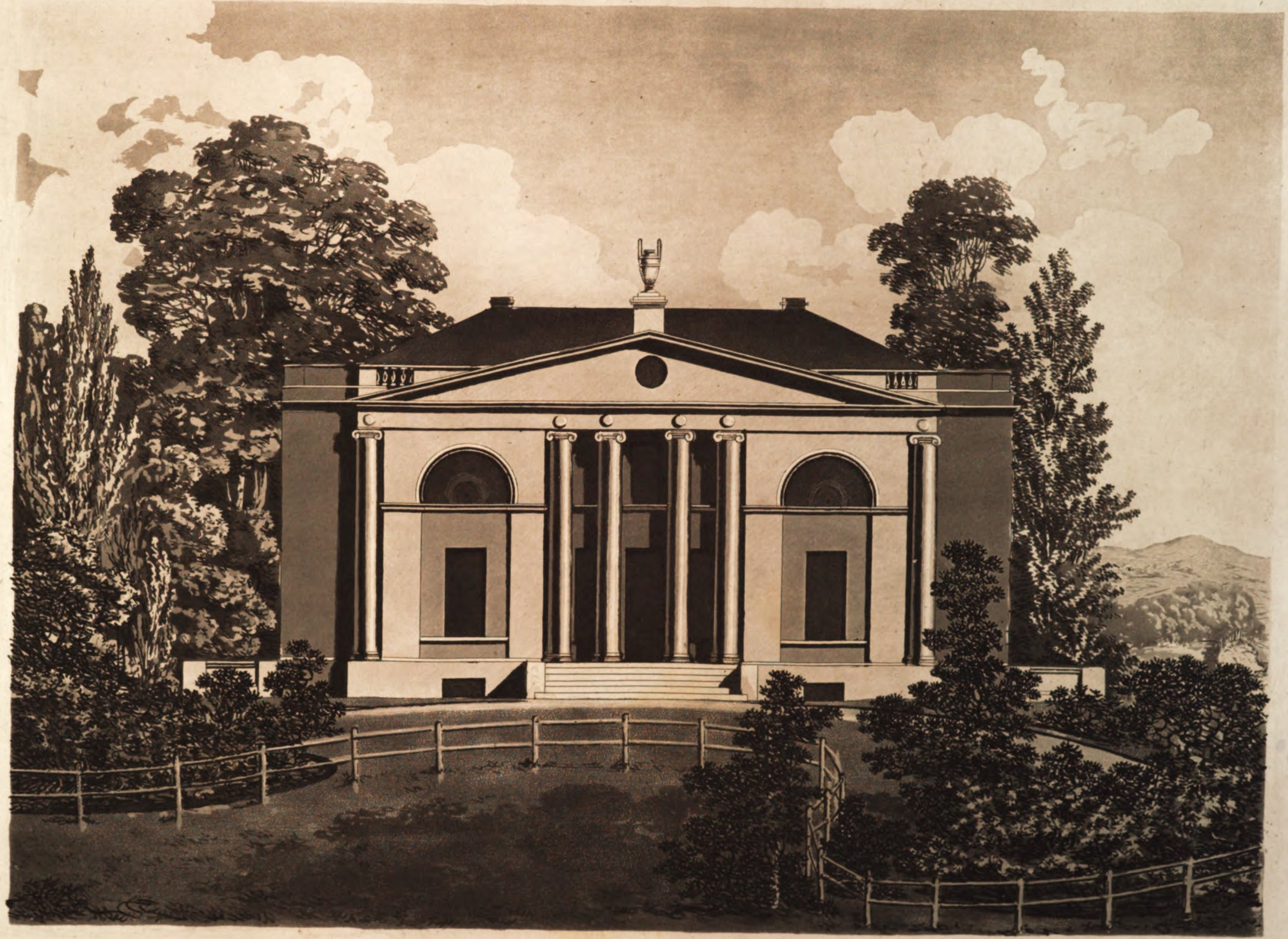

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PLATE XXXV.

Plan to Plate 34.

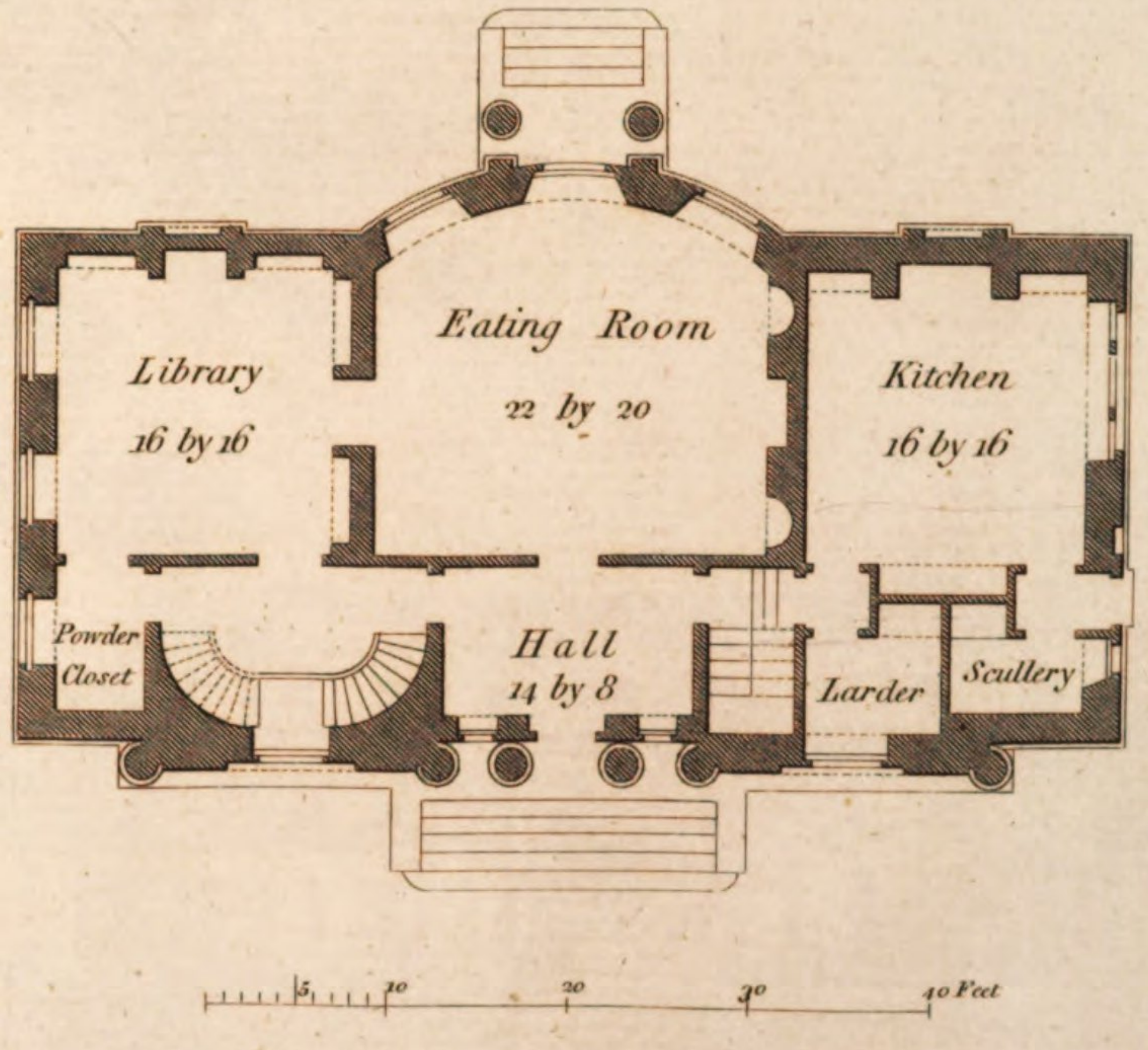

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PLATE XXXVI.

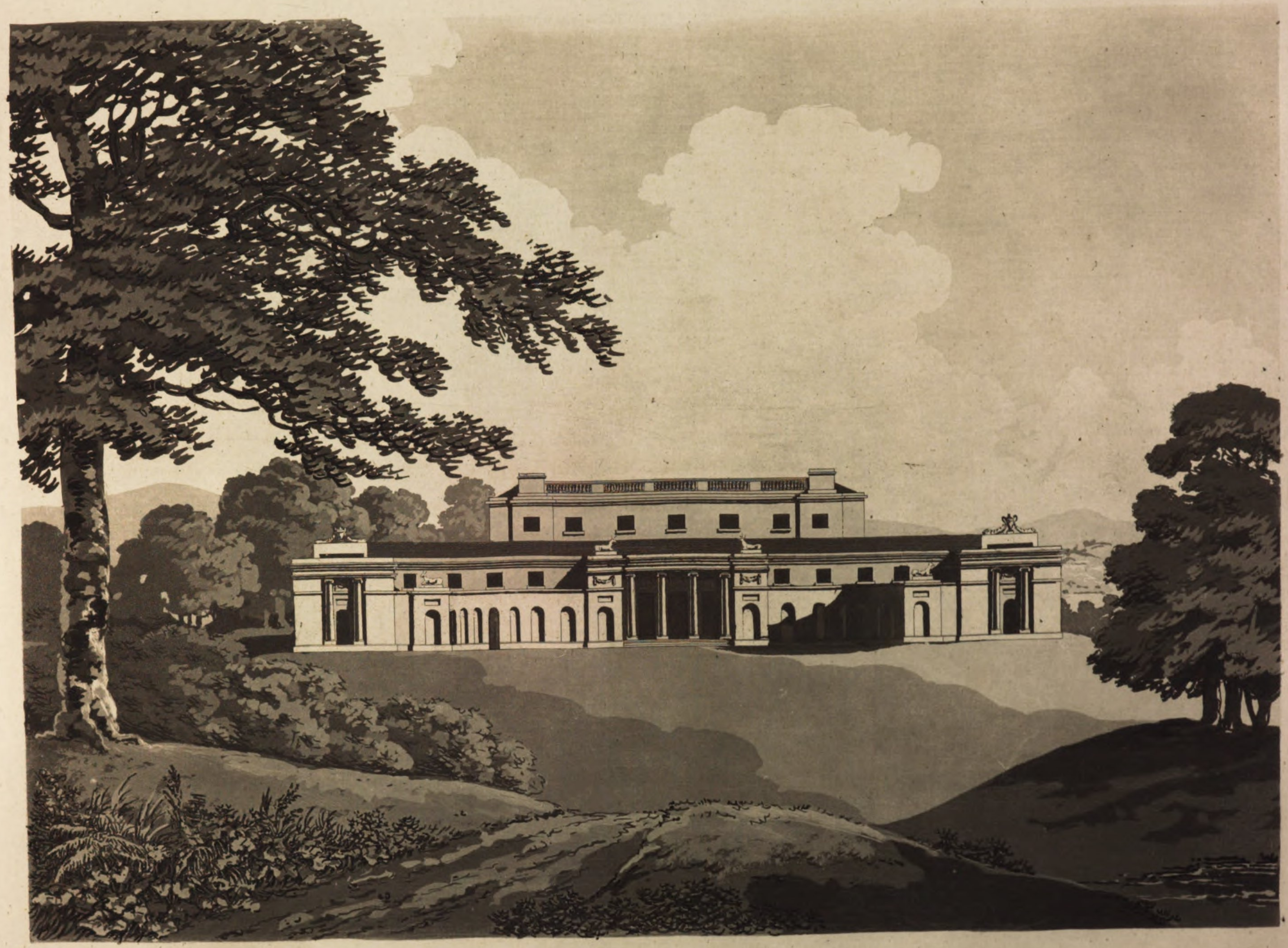

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PLATE XXXVII.

Plan to Plate 36.

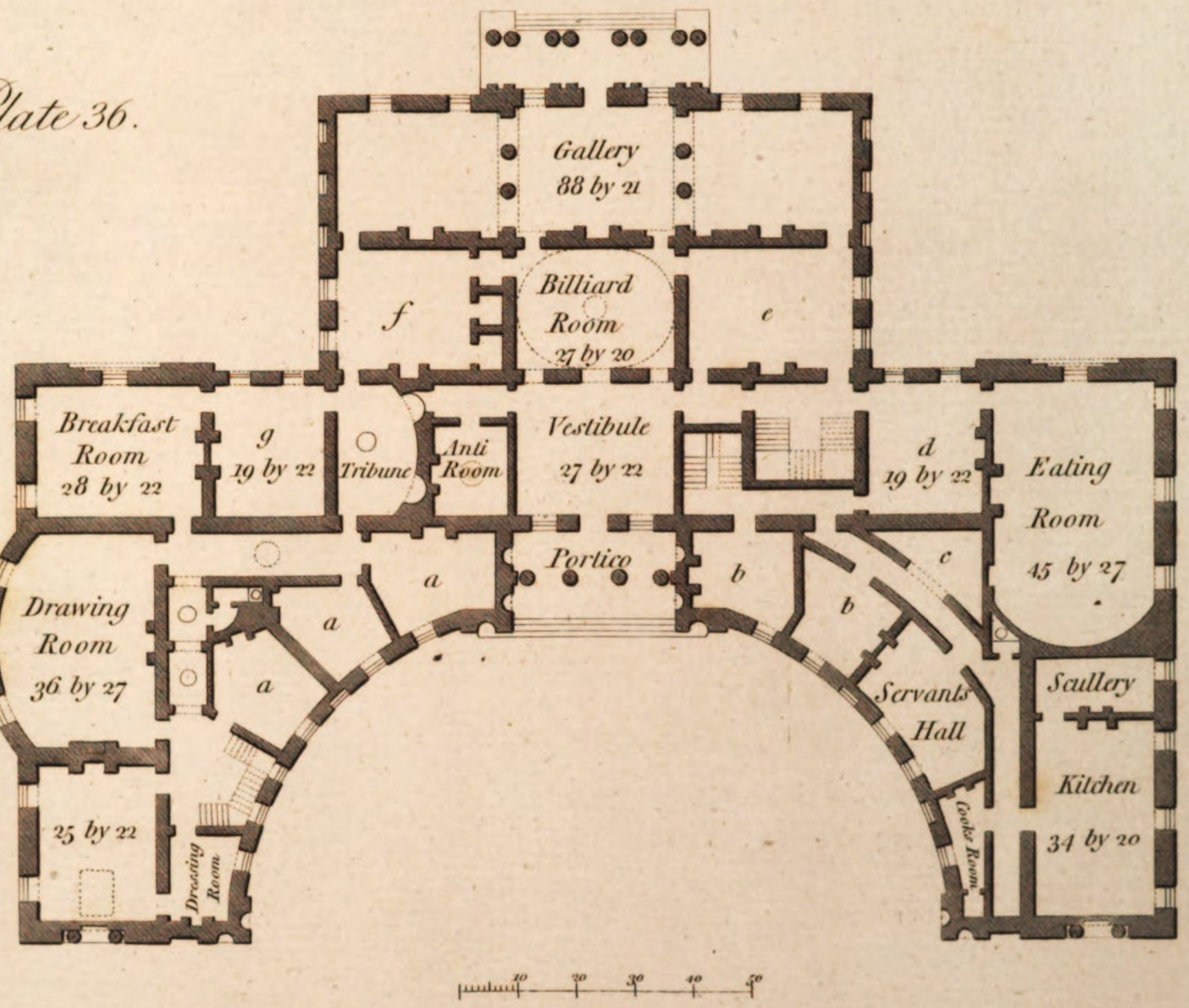

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PLATE XXXVIII.

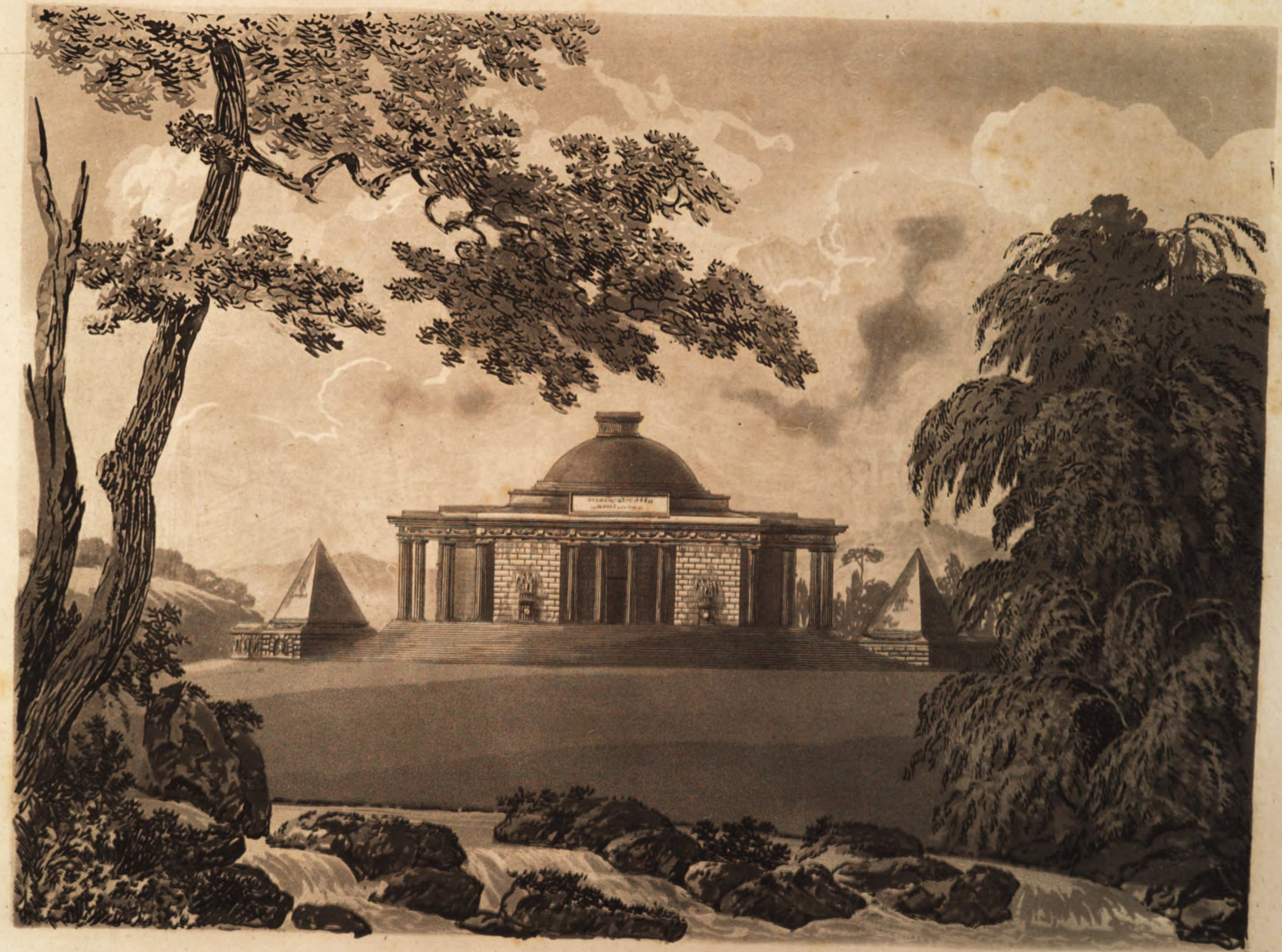

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PLATE XXXIX.

Plan to Plate 38.

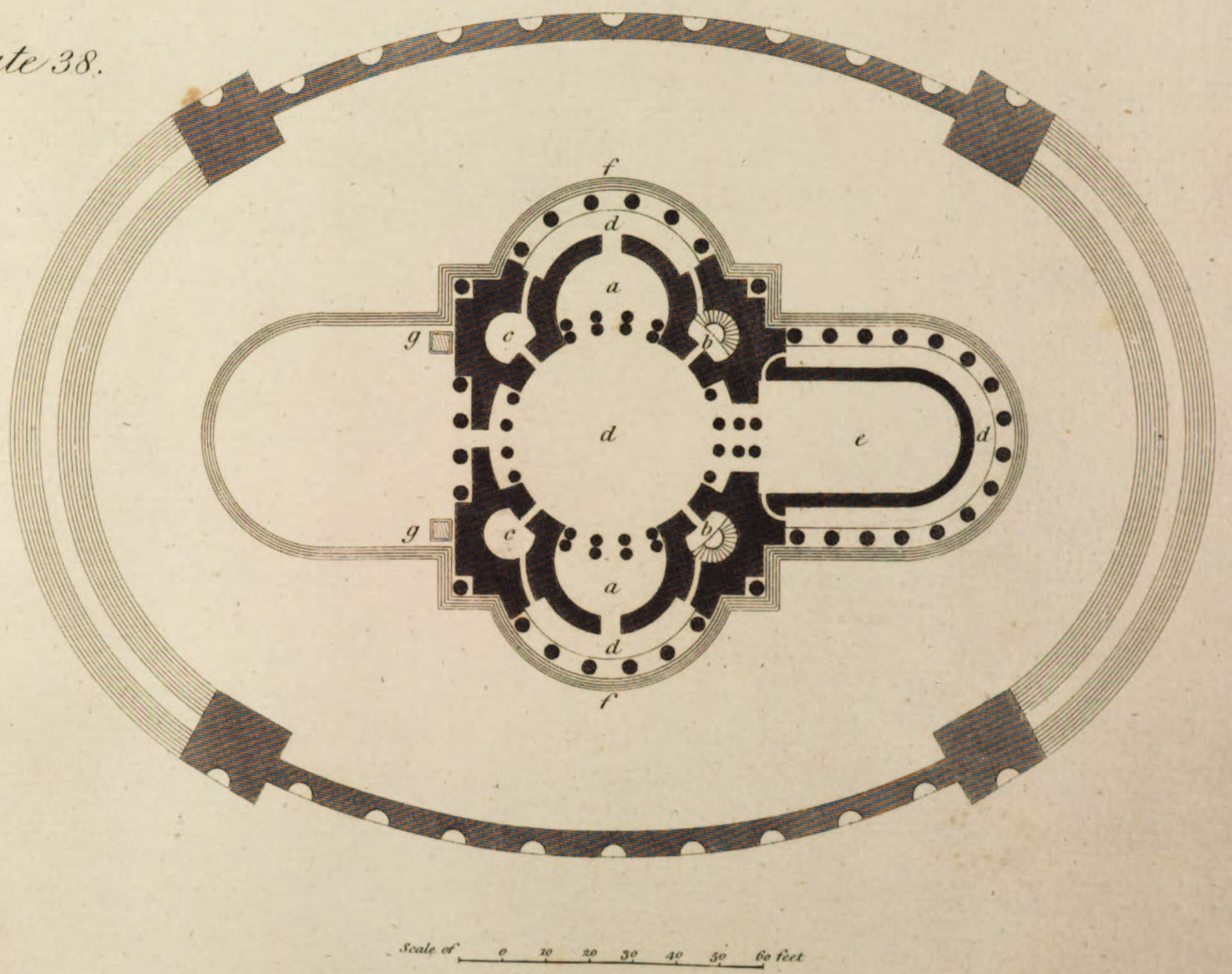

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PLATE XL.

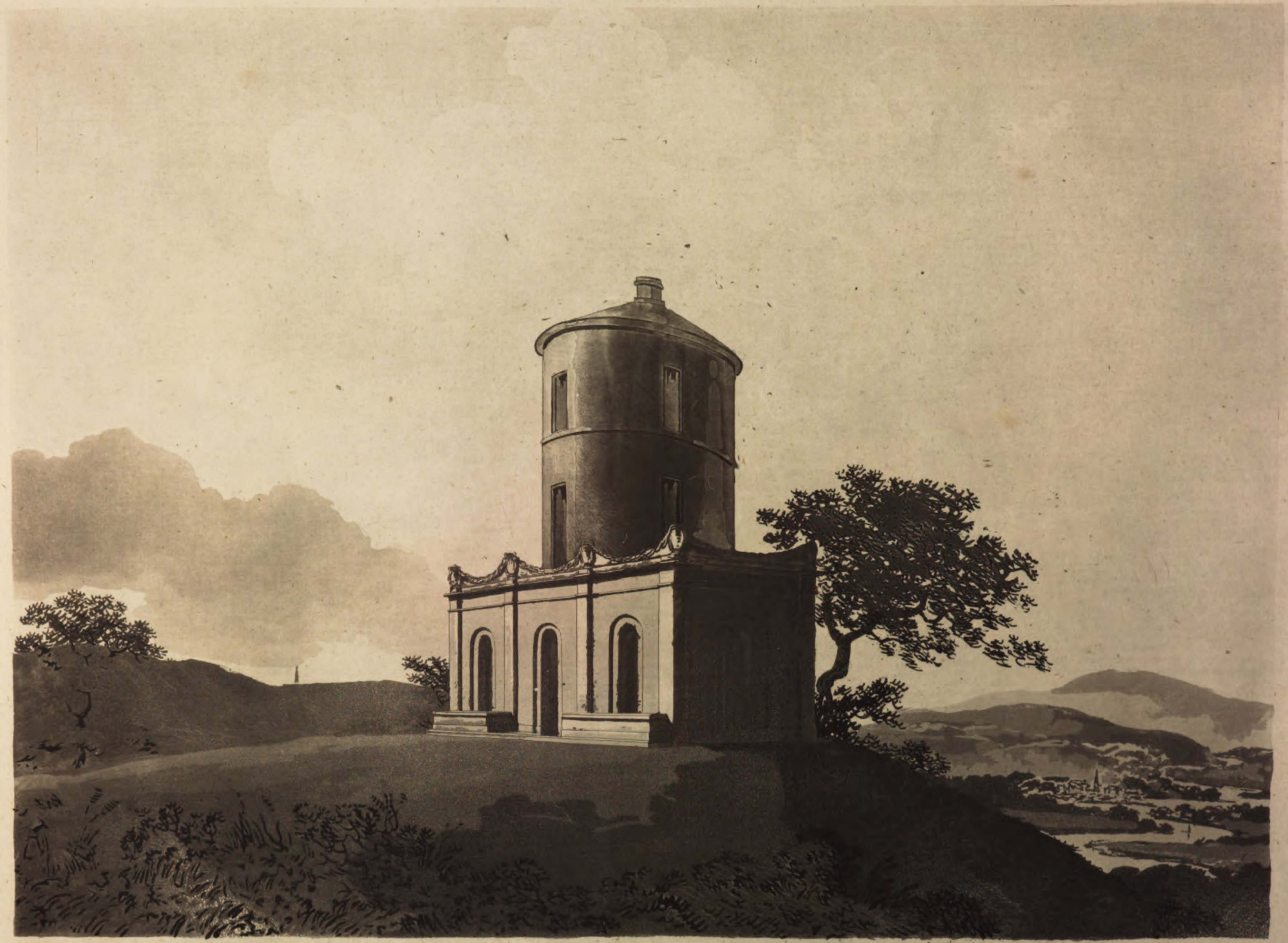

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PLATE XLI.

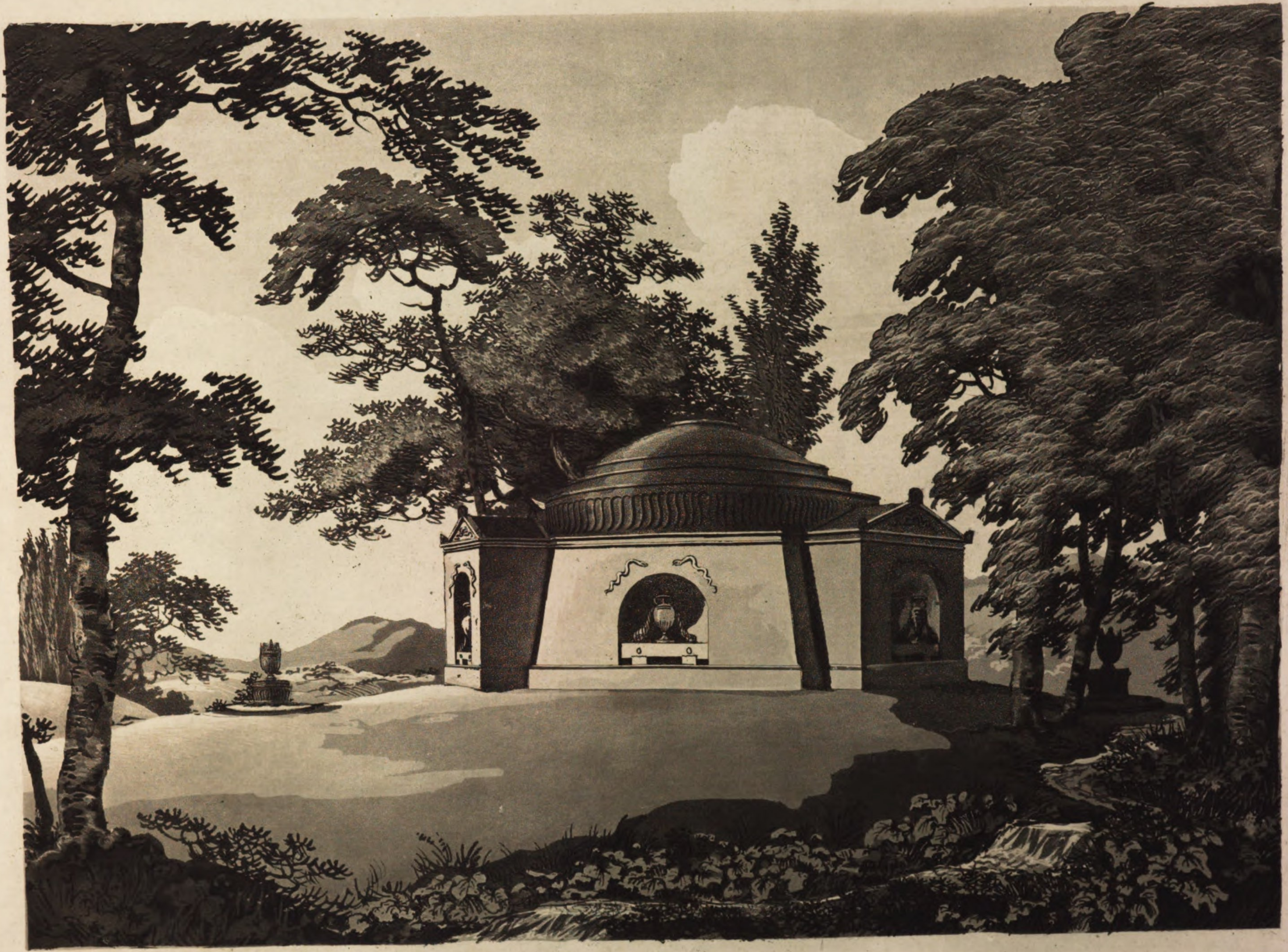

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PLATE XLII.

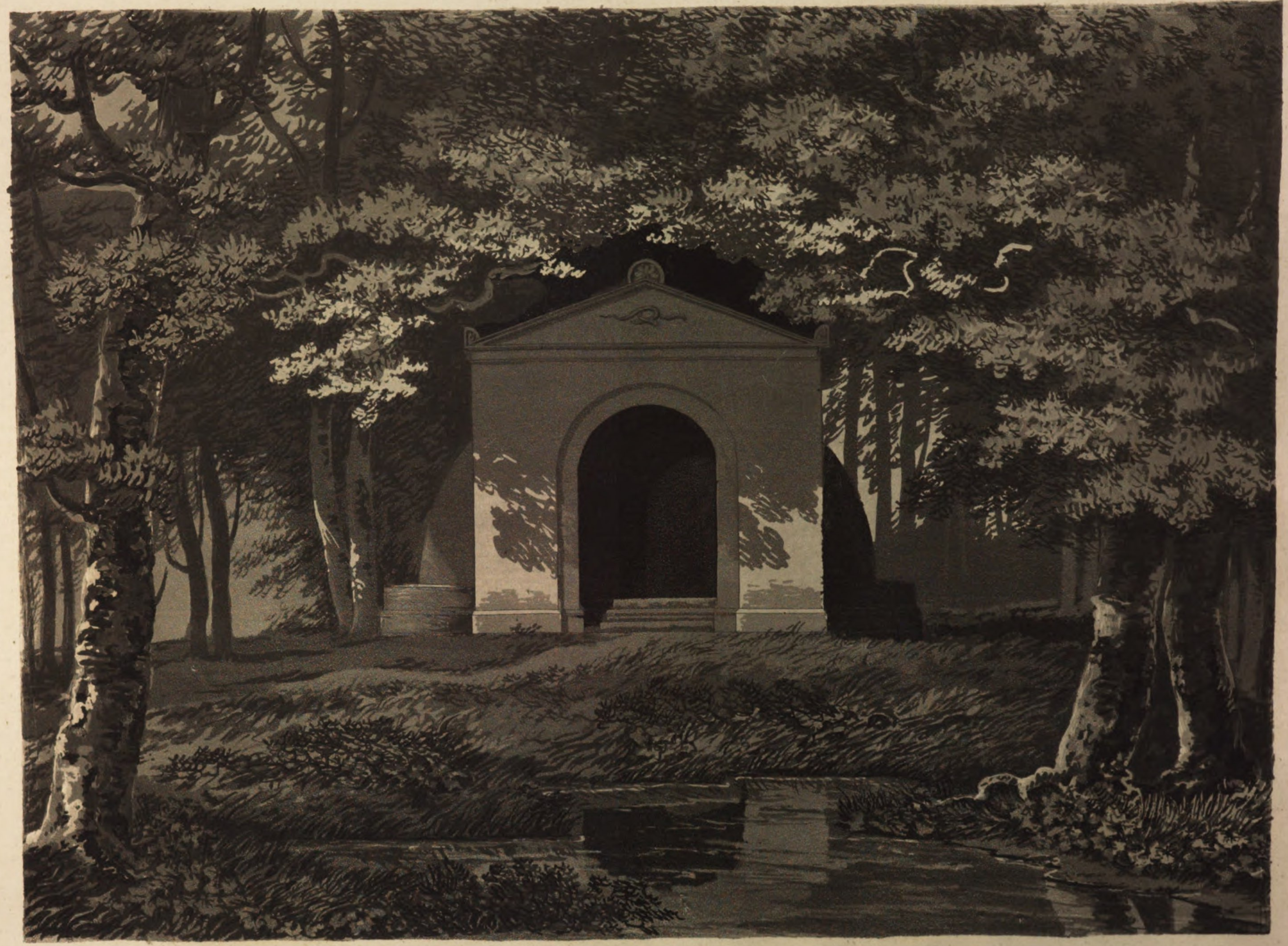

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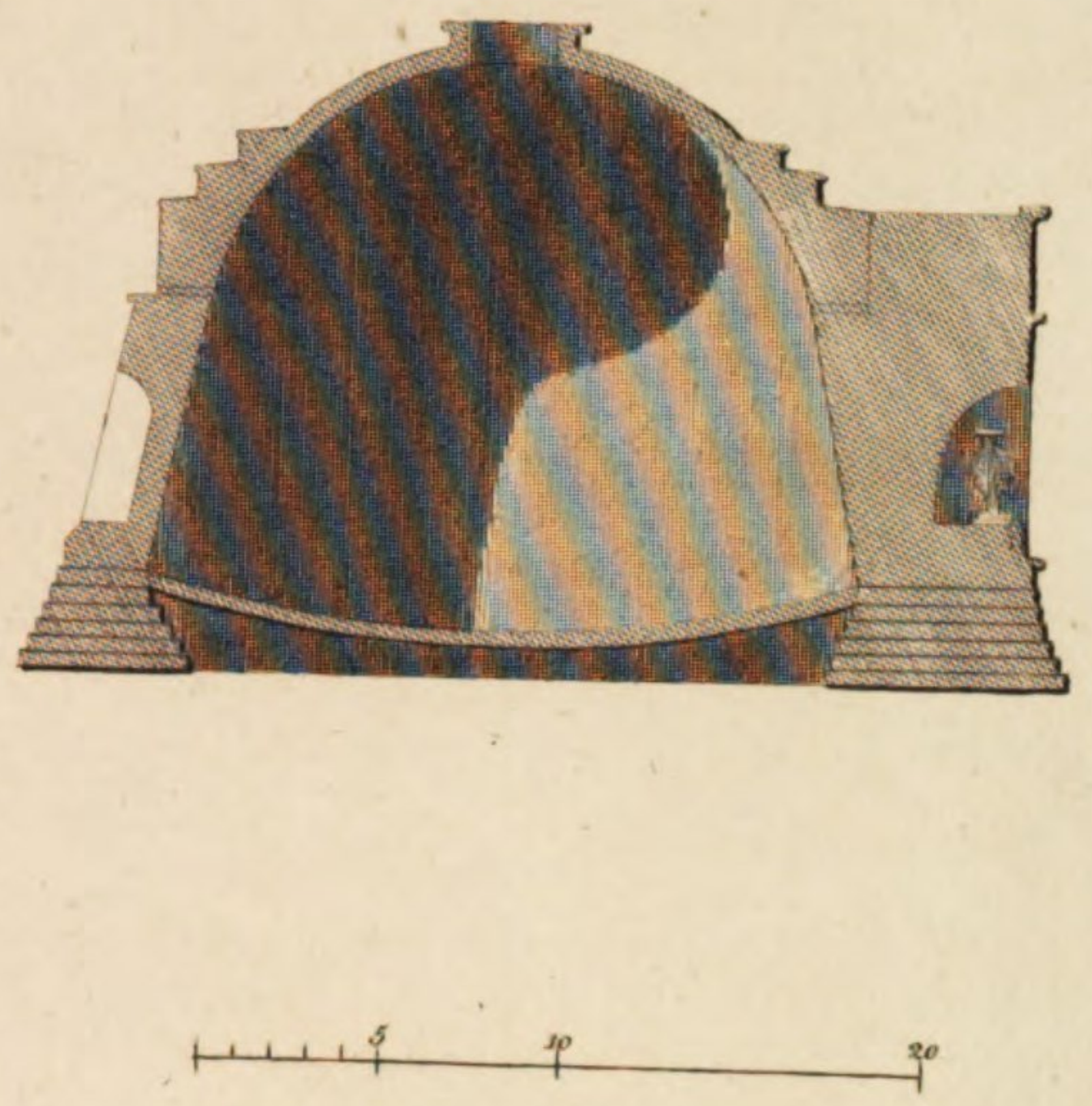
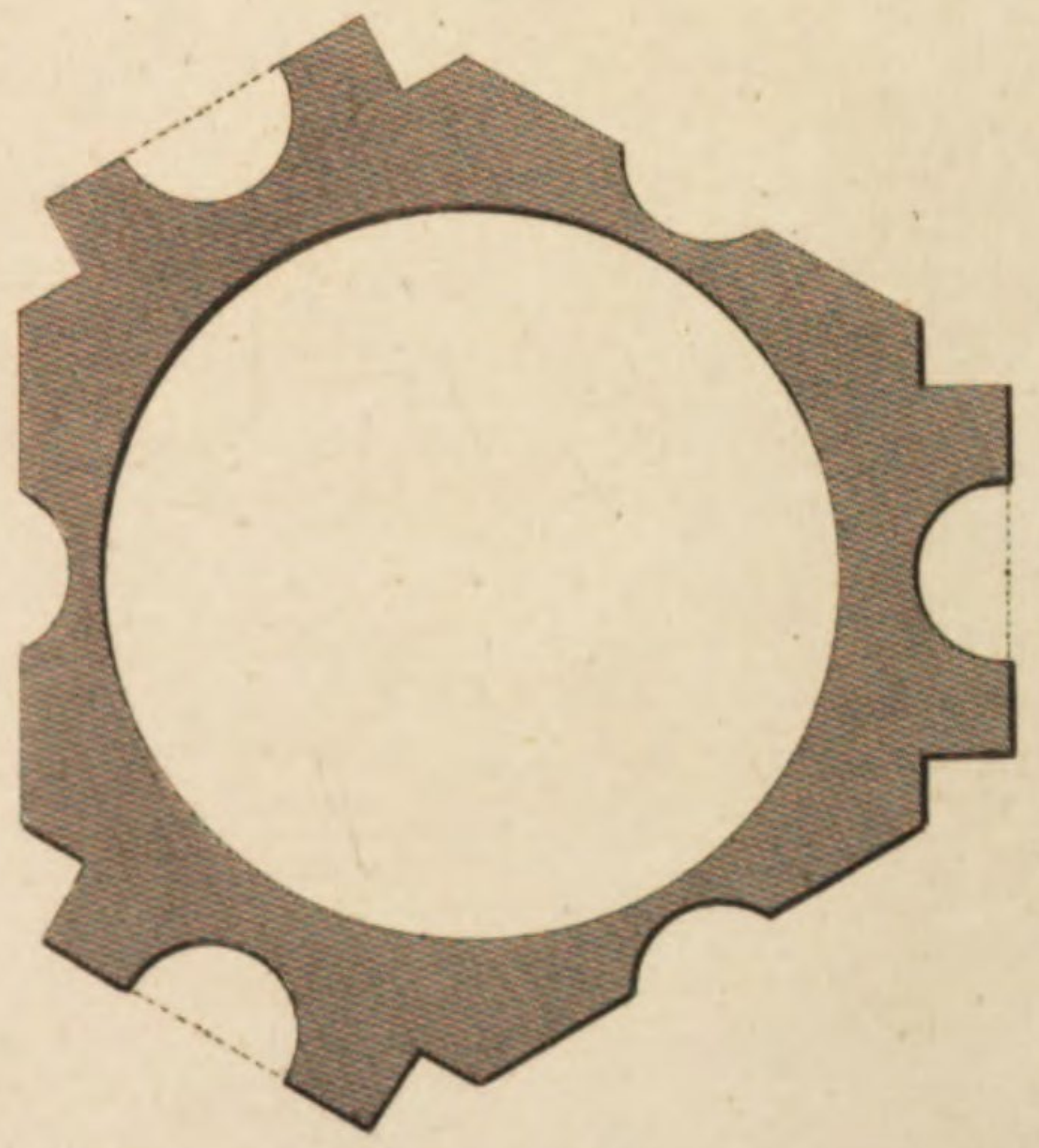
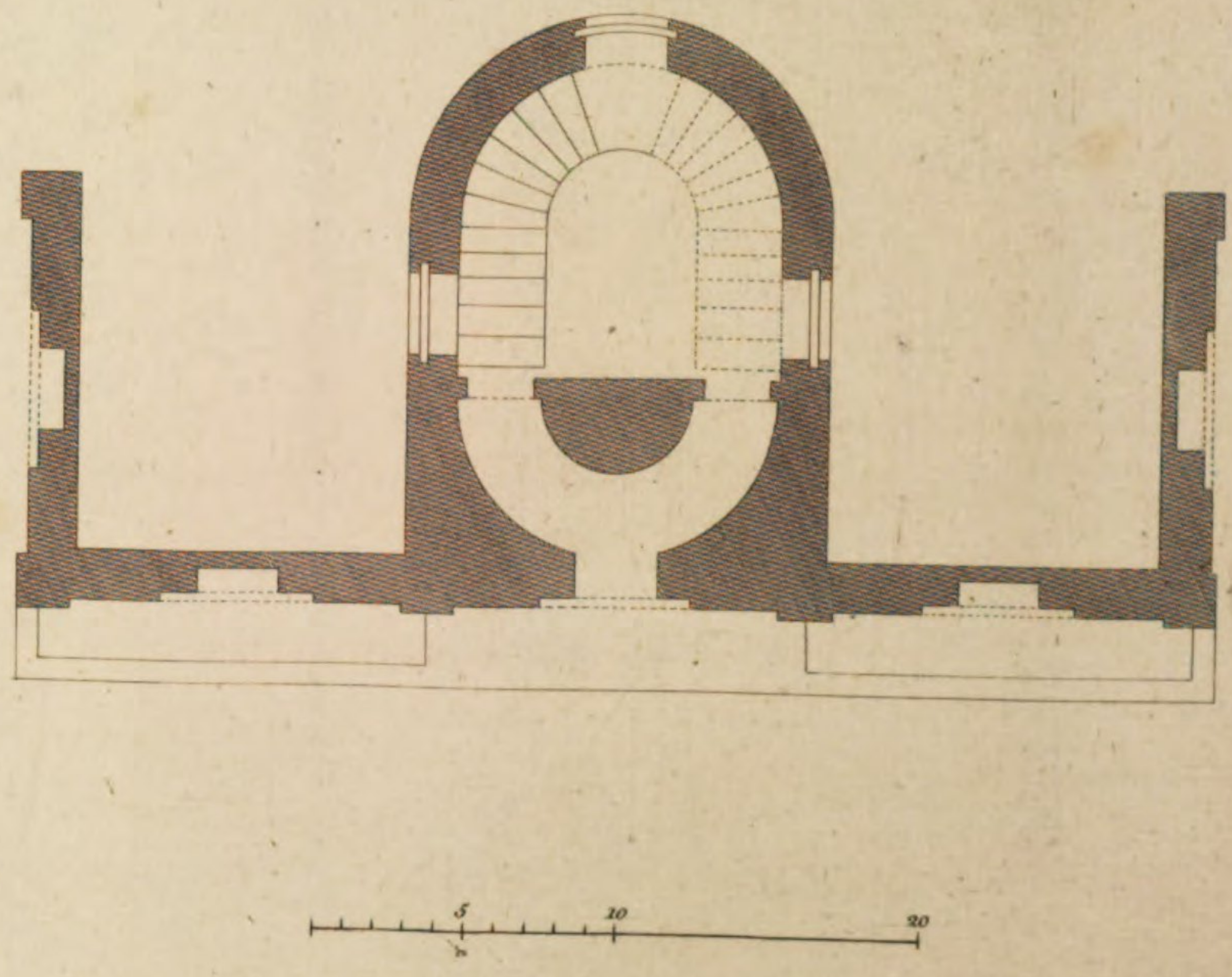
PLATE XLIII.

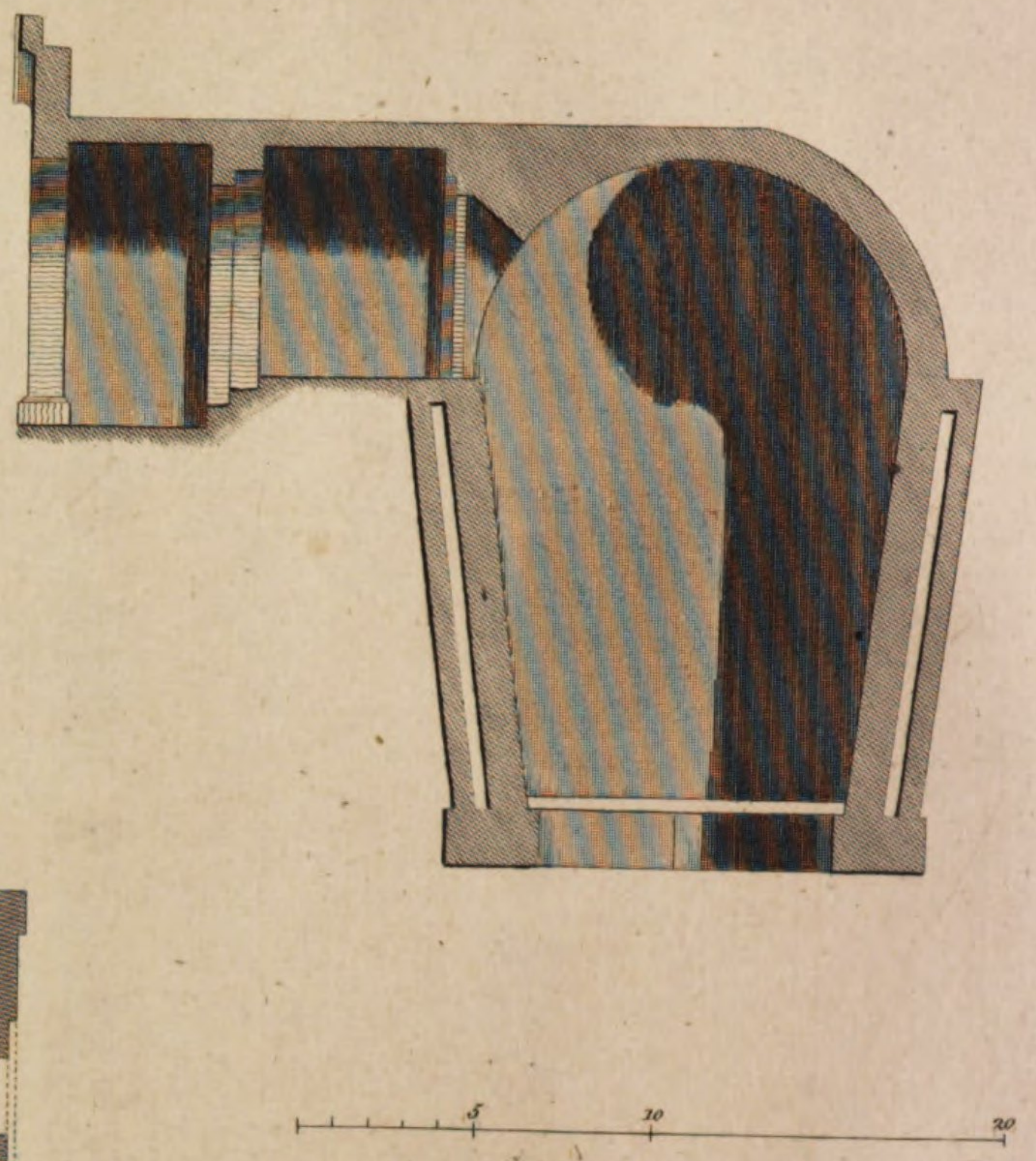


Section & Plan
of
Castello D'Aqua,
Plate 41.

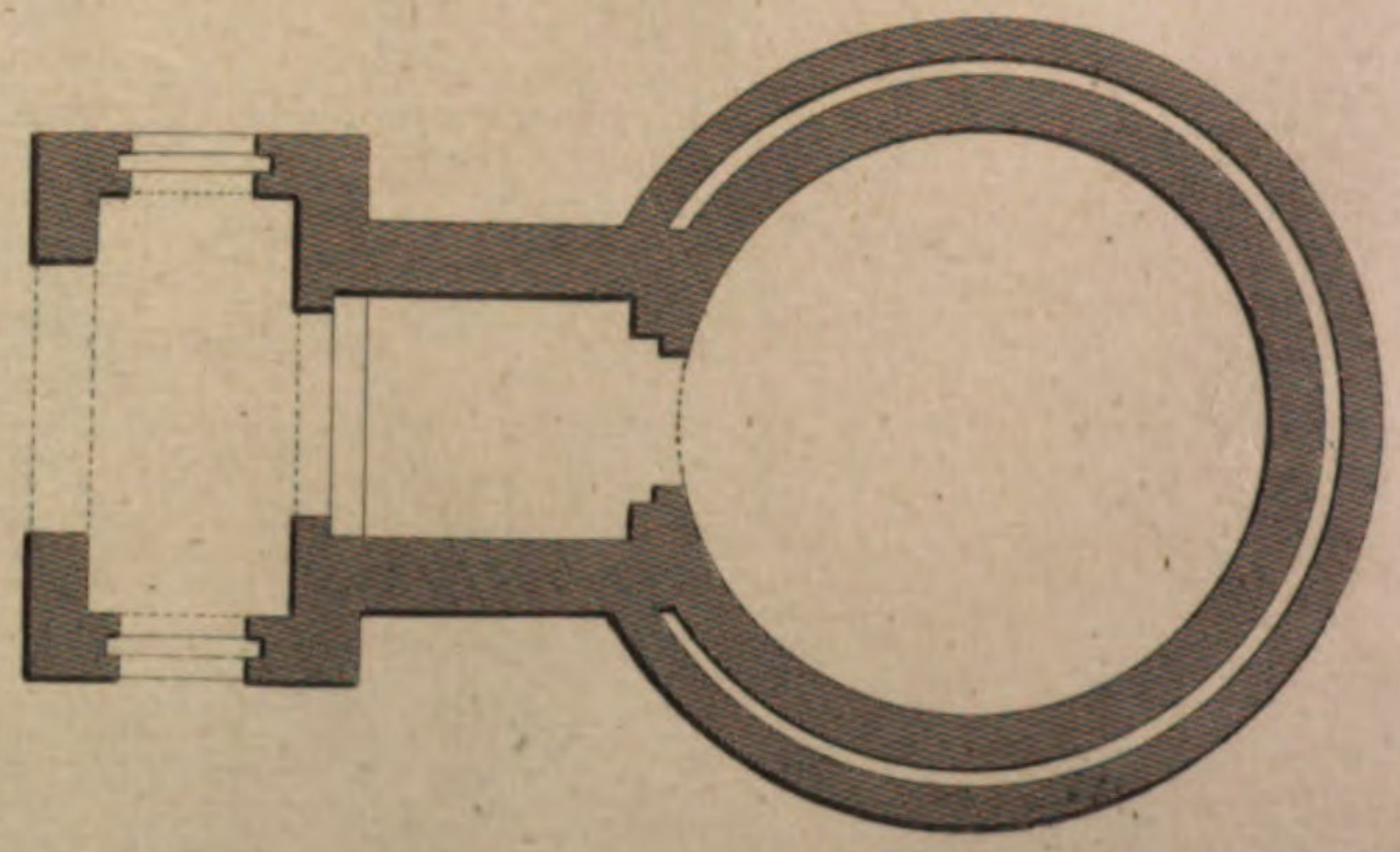


Plan to Plate 40.





Section & Plan
of Ice House,
Plate 42.



Published by I. & J. Taylor, High Holborn, London, Jan.^y 1.^st 1793.

SIX DESIGNS

FOR

IMPROVING AND EMBELLISHING GROUNDS.

WITH SECTIONS AND EXPLANATIONS.

BY

AN AMATEUR.

LONDON:
Printed for J. TAYLOR, at the Architectural Library, No. 59, HIGH HOLBORN.
MDCCXCVIII.

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THE publiſher deems it neceſſary to inform the peruſers of the following deſigns of ornamented grounds, that the plans are not the mere ſportive effuſions of creative fancy, nor the preſcribed operations of an eſtabliſhed ſyſtem, but the reſult of local obſervations made by Mr. PARKYNS, in the courſe of a five years deſultory tour, whilſt he commanded a company in the Nottinghamſhire regiment of militia during the laſt war.

An early propenſity to indulge in rural embelliſhments, ſoon formed a habit of conſidering on the beſt mode of improving every ſpot of ground that ſeemed capable of amelioration; and this amuſement employed many of the leiſure hours of youth. But as theory without practice frequently miſleads, and ſeldom approaches near to perfection, an union of the two was effected by the favourable opportunities which a military life affords; and ſcarcely a day paſſed, during the above period, in which the intervals of relaxation from official duty were not employed in ſurveying and deviſing ſimple, but appropriate decorations for numerous little ſpots, that arreſted the eye, in the neighbourhood of thoſe places where the regiment was encamped in the ſummer, or in quarters during the winter.

To judge of the propriety of ſome of the arrangements in the following plans, a reference ought to be had to the reſpective ſituations of the grounds; in which caſe it would, perhaps, be difficult to make any other diſtribution that could produce ſo happy an effect, or combine ſo many advantages. The hills, the dales, the ſprings of water, all exiſt as laid down in each plan; the embelliſhments of woods and buildings, the forms of the lakes and of the rivers, as alſo the names by which they are diſtinguiſhed, being the conſequence of that regulation which is neceſſary to make them intereſting.

Although the plans were formed with all the attention and care that are requiſite for execution, they were not intended, at the time of making them, for publication, beyond the occaſional inſpection of a few friends; and it is to be attributed to their partial opinion, and requiſition, that a progreſſive ſelection has been made, and is now offered to the public. As to any particular merit, therefore, which theſe eſſays may poſſeſs, the publiſher ſubmits it to the deciſion of the admirers of rural improvements, who, it is truſted, will judge with candour; and ſhould this ſpecimen be approved, it may, at ſome future period, induce the author to ſelect a more ample collection of deſigns, in farther illuſtration of the *ferme ornée*, on a more extenſive ſcale.

DESCRIPTIONS, *&c.*

No. I. FAIRFIELD COT.

A SMALL ſecluded reſidence, ſurrounded with five acres of paſture, ſituated in a country abounding with numberleſs pictureſque beauties, and affording, from an happy combination of external objects, all the variety requiſite to enliven the mind when retired from the buſy world. Its ſize being very confined will not admit of much embelliſhment; therefore to diſtribute the parts to the utmoſt advantage, arrange the ſhrubberies, and ſo to conduct the walks that every turn ſhall preſent a new and intereſting ſcene, is all that can be done, in which the utmoſt care has invariably been obſerved never to loſe ſight of ſimplicity, and an equal attention ſhewn to induce the imagination to credit an idea of extent, difficult to accompliſh on ſo confined a ſcale, but of the higheſt importance properly to effect.

In reſpect to the local ſituation of Fairfield Cot, nature, which ſhould never be overlooked, or too incautiouſly intruded upon by art, has done a great deal, and in a meaſure pointed out what is requiſite for its utmoſt improvement. In conſequence, on the upper part of a gently riſing aſcent, commanding over the adjacent country moſt luxuriant views of hill, dale, wood, and water, the Cottage is erected: immediately adjoining are the neceſſary offices and kitchen garden; theſe by a ſhrubbery are concealed. The orchard, placed at an extremity, gives variety, and hides the bounds, where otherwiſe they would, by being ſeen, defeat the deception of extent; and likewiſe confines the view, which but for ſuch management would be conſiderably too extenſive. The remainder of the ground is again ſubdivided by an hedge, decked with the roſe, the honeyſuckle, and wild ſhrubs, and irregularly planted, partly to allow the walk to take an eaſy bend betwixt the two encloſures, and partly to give internal variety; a circumſtance which never fails to cheer the imagination, and relieve the eye.

Having thus noticed the general diſpoſition, it will be neceſſary to obſerve, the walk in no inſtance has been ſuffered to approach too near the bounds. From the ſhrubbery, after paſſing a ſeat under a few trees (*e*), it leads down the ſide of the hill to a copſe overhanging a purling ſtream. A bridge adjoining to a root-houſe (*f*) croſſes the rill; the path accompanying its meandering courſe, till a ruſtic plank (*g*) thrown over the ſame, again unites it with the lawn. Every thing here is ſimple and unadorned: to load with ornament a ſcene dedicated to Contemplation and Repoſe, would deſtroy the effect which a ſequeſtered ſituation ever has upon a congenial mind. Purſuing the walk, a ſunk fence on the right admits the country.—Clumps of trees in the adjacent paſtures unite it with the diſtance.—A little gate, on gaining the ſummit, leads to the Temple of Concord (*h*). From the window is ſeen to peculiar advantage the view, purpoſely hid by the orchard from the houſe. This circumſtance renders the temple infinitely more intereſting than it otherwiſe would be, and confirms variety to the whole. From this place the walk waves to the left.—Entering a ſmall ſhrubbery, with a ſeat in a ſequeſtered ſituation (*i*), it ſoon opens on the green, and terminates at the Cottage.

REFERENCES.

a. *Houſe.*

b. *Stable, &c.* Hid from the grounds by a plantation, and approached by a road overſhadowed with tall trees.

c. *Kitchen-Garden.* Screened in the ſame manner. An opening in the ſhrubbery, however, admits a view down the principal walk, on each ſide of which the beds are arranged.

d. *Orchard.* This, from the Cottage, has an intereſting appearance; it was placed there to hide the extremity, and to confine the eye to a ruined tower, to a river meandering through the vale below, and to diſtant mountains ſeen from the houſe acroſs the lawn.

e. *A Seat*—compoſed of rude materials, ſituated under trees. From this ſpot is ſeen an extenſive diſtant country, adorned with water, hanging woods, &c.

f. *Root-Houſe*—built of roots of trees and thatched; the inſide lined with moſs. Ivy creeps over the door, along with the honeyſuckle and jeſſamine. A tablet and two ruſtic benches conſtitute its furniture; on the former an appropriate inſcription.

g. *A Bridge.* A few large ſtones ſupporting a plank or two, with a rail on one ſide, will generally be found ſufficient for ſuch a ſituation. It accords with ſimplicity, and is therefore infinitely more attractive than a formal ſtructure.

h. *Temple of Concord.* A ſmall ſquare building. The walls emblematically painted in freſco. From the windows a moſt extenſive view, particularly of objects in the diſtance ſcreened from the houſe by the orchard.

i. *A Seat* in a ſequeſtered ſituation. On the oppoſite ſide of the walk, under cypreſs and flowering ſhrubs, an urn dedicated to Friendſhip.

A. B. *Firſt Sectional Line.*

C. D. *Second Ditto.*

E. F. *Line for firſt Sectional Geometrical View,* giving the general appearance of the lawn riſing to its ſummit; the woods, the houſe, Temple of Concord, and diſtant country.

G. H. *Line for ſecond Sectional Geometrical View.* In this is ſhewn the Cottage ſurrounded with trees; the lawn, the fence bounding the ſame; a bend of the ſerpentine walk, with part of the orchard, and the diſtant country.

No. II. CHALK LODGE.

THE grounds annexed to this retreat are not much more extenſive than the ſecluded reſidence of Fairfield Cot; yet poſſeſſing a conſiderable variety, admits of greater embelliſhment; and, having within itſelf hill and dale, is capable of being made intereſting, without demanding ſo largely the aſſiſtance of the diſtant view.

In the diſpoſal of the encloſures, attention has been paid to their forms, and to placing each reſpective fence in ſuch direction that the eye may never be diſguſted with a formal line, but that the imagination may be deceived as to the extent of ground in each. This circumſtance is particularly obſervable from the houſe: on the right, the orchard projects boldly, and its extremities are loſt. Further on, the ground dips, and the fence itſelf is conſequently hid: a grove of tall trees ſucceed, round which the lawn appears to wind, whilſt over it is ſeen the diſtant country: on the other ſide the grove, a riſing hill, bounded by an irregular piece of water, and ornamented with a copſe, which, waving up its ſide, effectually conceals the bounds of this encloſure; and, to a mind not previouſly informed, ſuch is the effect, that it may be conceived of infinite extent. The plantation on the left of the houſe, taking a ſweep round the fence, hides the extremity of the water; a circumſtance thoſe who follow nature muſt ever ſtudiouſly and carefully conſider.

This little retreat conſiſts but of ten acres. Purſuing the method adopted at Fairfield Cot, the kitchen-garden and offices are thrown into ſituations moſt convenient for a family, and not intruſive on the ſight whilſt viewing the ornamented part of the grounds, wherein every endeavour is uſed to blend the agreeable with the uſeful.

To aſſiſt nature, and, wherever ſhe has failed in beauty, to ſupply the deficiency without ſuffering the appearance of art to intrude itſelf, has been ſcrupulouſly obſerved in the improvement of this retreat, where nothing is admitted that can deſtroy the general effect, particularly ſo far as relates to the water, plantations, walks, and to erecting the ornamental buildings. The firſt a root-houſe (*f*), ſituated in a grove that ſkirts the lawn, is approached by a path commencing at the ſhrubbery near the houſe; croſſing the lawn, it paſſes over a ſlight bridge, and arrives at this little edifice. Here the view is very confined, conſiſting principally of a caſcade daſhing over rocks, with a bold ſhore, ornamented with roots of trees and the wild foreſt ſhrub. The walk next arrives at a ſeat, from whence may be obſerved the water, and a ſmall building on the oppoſite ſhore concealed amongſt trees and underwood. Winding up the hill, entering an encloſure, the diſtant country opens to the view, and a bench commands a ſublime landſcape. Entering a gate on the left, the proſpect is immediately contracted, and the diſtant horizon reſigned for the placid ſerenity of the tranquil ſcene. Looking down the ſlope, the water appears in the bottom, and plantations riſe beyond. A glimpſe of the lawn is now obtained; which, paſſing through a gate to a ſmall temple in another encloſure, is preſently loſt. Under the ſhelter of a ſtately oak, this building (*g*) preſents itſelf, erected to command a moſt captivating view; conſequently every other object is carefully concealed. The walk next proceeds down the hill, the brawling rivulet winding in the bottom on the right; its ſhores abound with willows and other aquatic plants. On the left the wild hedge confines the eye, and directs it to where, under tall trees, the path is perceived to wind. Croſſing a ruſtic bridge (*h*), it leads into a ſhrubbery, and to a building (*i*) dedicated to Repoſe. The objects here ſeen are intereſting; and the temple ſo ſituated as to command a full view of the water, riſing hill, and the plantations which ornament its ſide. Paſſing onwards, on entering the lawn, for the firſt time the houſe is perceived, to which, through a ſmall ſhrubbery, the walk proceeds.

REFERENCES.

a. *Houſe.*

b. *Stables, &c.*—ſurrounded with trees and ſhrubs. A gate opens on the turnpike road, as does another on the kitchen-garden.

c. *Kitchen-Garden*—concealed from the lawn by a grove.

d. *Orchard.* On one ſide a ſhrubbery, through which winds a ſerpentine walk; on the other, a narrow lane, overhung with tall trees. The Orchard, placed in this ſituation, viewed from any part of the grounds, cannot fail of having a rich effect, and, by giving it the ſweep delineated in the plan, occupies a corner that would otherwiſe be inſufficiently filled.

e. *A ſmall ruſtic Seat*—entering the lawn, compoſed of branches of trees, and other productions of the place. The ſeat is depoſited in this ſituation to command the water and riſing grounds beyond.

f. *Root-Houſe.* This building perhaps more than any other admits of variety, for which reaſon it may be introduced into almoſt every ornamented ground: the diſpoſal of parts, the whimſical effect of the whole, but, above all, the perfect ſimplicity annexed to it, muſt render it pleaſing to every admirer of taſte.

g. *Temple of Contemplation.* The extenſive view, the pictureſque ſcenery, and the various objects of grandeur beneath the eye from this ſpot, which charm whenever beheld, render it particularly applicable to a retreat of this deſcription. It may be a ſquare building, with a light Ionic portico, and other ornaments of the ſame order; within, on a tablet, an appropriate inſcription from Milton:

> "Theſe are thy glorious works," &c.

h. *Bridge.* Nothing can be more varied than communications of this nature: to the taſte of the improver, therefore, muſt be ſubmitted the deſign; but when, as in the preſent caſe, a foot bridge is only required, its conſtruction cannot be too ſimple.

i. *Temple dedicated to Repoſe.* The ſecluded ſituation of this ſpot, the ſolemnity of the ſurrounding ſcene, the ſtillneſs of the water, overhung with the weeping willow, the acacia, united with others of a more umbrageous foliage, and the riſing ground beyond ſhutting out every view, expreſsly determine the dedication of this intereſting ſpot. The building itſelf ſimple, unadorned, compoſed of rude materials, and covered with ivy. Nothing is to be admitted that can poſſibly injure the character of the place.

A. B. *Firſt Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *Fourth Ditto, Ditto.*

I. K. *Line deſcribing firſt Sectional Geometrical View*—gives an opportunity by ſuch a range to ſhew the different parts as they reſpect each other, with a view over the diſtant country, and the general effect of the whole.

L. M. *Line deſcribing ſecond Sectional Geometrical View*—ſhews the lawn over the water, of which a glimpſe is here obtained with the houſe on its ſummit, decked with plantations, and admitting a view in the diſtance. The Temple of Repoſe is perceived on the banks of the water, emboſomed in the lofty grove.

No.

No. III. LAUREL HILL.

THOUGH not poſſeſſing ſo great a variety of hill and dale as the ornamented grounds at Chalk Lodge, yet the ſixteen acres at Laurel Hill are not without their beauties. In decorating this little ſpot, the want of water is a diſadvantage ſcarcely to be overcome; but a large river, rolling its ſtream through the valley beneath the houſe, and whoſe ſhores are covered with pendent woods, reaching almoſt to the Hill itſelf, unites with the grounds. This place reſembles Fairfield in the neceſſity for external objects; the rich view, conſequently, takes the lead in the ſcale of approbation: no circumſtance, however, has been omitted to heighten every beauty; to attain which, ſimplicity has been invariably conſulted, and this will prove that there is ſcarcely any ſpot ſo devoid of natural advantages (although with Laurel Hill it may be deſtitute of water) as not to become intereſting, from a conſiſtent arrangement of its different parts.

The houſe is placed on an elevation of ten feet, and, contrary to the two preceding plans, near the road, which in this place taking a gentle curve, diſpleaſes not by its form, and preſents an ever-moving picture to the eye. The ground from the dwelling has a gentle aſcent up an hill by the road-ſide, and terminates in a tongue of land happily calculated for a plantation; which forming a gentle wave, preſents, from the manſion, the appearance of a large wood: the deception is not a little heightened by the grove behind the houſe taking nearly a ſimilar form, and appearing to unite with the other, whilſt the lawn itſelf, winding between the two, is carried out of ſight. At the lower extremity of the ground another point of land projects: the kitchen-garden is placed on this ſpot, as being more retired, and is hid by a ſurrounding plantation, which not only ſcreens it from view, but affords a pleaſing object by its ſemicircular form from the houſe itſelf.

Having given variety by the irregularity of the encloſures, and the waving appearance of the woods; the walks and appropriate buildings fall next under conſideration. In a ſmall ſhrubbery dividing one of the little fields behind the offices, which, with every offenſive object, are completely hid by trees, is ſituated a ruſtic lodge (*d*), to which, from the houſe, the path conducts—it proceeds through a ſmall encloſure bounded on the left by the plantations before alluded to, ſcreening the ſtables from the eye, and paſſes by a tuft of trees; an hedge draws this encloſure to a point. Purſuing the walk which leads to it, a ſmall gate opens on a plat of green turf, whereon, emboſomed in woods, is the Temple of Friendſhip (*e*): every object here is ſocial and retired—the ground riſes in front, which, with a few trees, ornamented with a ſimple urn, cannot fail to pleaſe. On the right the path deſcends by an hedge into a deep receſs, ſurrounded by the wood that ſkirts the upper part of the lawn. In this dell is placed an hermitage (*f*): every thing is congenial—the cliff, hollowed into cells, over which the wild ivy luxuriantly creeps—roots of trees hanging from above—ſloping grounds oppoſite, covered with the tall elm and native flowering ſhrubs, arreſt the mind, and lead it to conclude that this is one of Nature's favourite ſpots; nor, although informed, ſcarcely can the imagination conceive a ſimple deſerted chalk-pit could be thus improved. From the hermitage the path has a gentle and almoſt imperceptible aſcent; chalk rocks on one ſide, riſing above the earth, and baring their naked fronts to the beating ſtorms, or covered partially by trees and ſhrubs: on the other, the ſloping ground leſſens by degrees, until arriving at the Temple of Concord (*g*), it at once diſplays one of the moſt enchanting views imagination can conceive.

Rocks, wood, water, and every luxuriant aſſemblage, unite to render it complete—the river pours its fertile ſtream through the valley, and all is harmony and peace.

From the extremity of this grove, the continuation of the walk muſt either be parallel with the turnpike road, and immediately near the fence (in which caſe, independent of the ſummer's duſt, its every unmeaning curve would be viſible from the houſe, and conſequently highly diſguſting), or elſe it muſt of neceſſity return through the grove, near the path which leads from the hermitage to the temple. The latter has the preference. The walk, although near the other, is yet ſufficiently varied—the one being on level ground, the other riſing by gentle aſcent from an hollow; and between the two is a conſiderably high bank covered with trees, and thickly ſet with ſhrubs. From the temple the walk winds through the grove—the houſe is ſeen on entering the lawn, which is croſſed for another ſhrubbery paſſing by a ruſtic building (*b*) intended for billiards; the path unites with the coach-road, and proceeds immediately to the manſion.

REFERENCES.

a. *Houſe*—ſituated about ten feet above the elevation of the turnpike road, to which a paſſage level with the ſame communicates, deſtined for the uſe of conveying away thoſe articles which might be offenſive to the eye. Paſſing before the ſaloon on one ſide of the houſe, the coach-road riſes an aſcent decorated with ſhrubs: on the other, in a ſhrubbery, a flight of ſteps is concealed, which conducts down to a ſmall gate, and to the walk leading to the kitchen-garden.

b. *Stables and other Offices*—concealed in a grove of trees, through which the carriage-road paſſes. In the narrow part of the opening leading from the north end of the houſe, are the different buildings for coal, wood, &c. &c. In the open part of the ſtable-yard may be erected a Dutch barn.

c. *Kitchen-Garden*—occupying a corner of the grounds, ſurrounded with a plantation; on one ſide melon-beds and other neceſſary ſpaces for compoſt, &c. &c. By removing this moſt uſeful appendage from the manſion, ſpace is obtained for the eye whilſt tracing the ſerpentine walk behind the houſe, by which the offices, thrown to a proper diſtance, heighten the general effect.

d. *Ruſtic Lodge*—a building compoſed of flint ſtones, a thatched roof, having a moſaic floor of pebbles ſtuck into plaſter, and the inſide walls ornamented in the ſame manner: oppoſite the door of entrance is a receſs containing a ſopha; on each ſide a ſmall gothic bow window, compoſed entirely of painted glaſs; and in the centre of the room, a tablet of inlaid marble.

e. *Temple of Friendſhip*—a ſmall octangular building—in ſix angles, a covered receſs, with the buſt of a friend in each. The ſeventh angle contains the door of entrance, oppoſite to which, in the largeſt receſs, is an altar ſacred to Friendſhip, with an appropriate inſcription; the ceiling coved; room lighted from above; the furniture a few chairs.

f. *Hermitage*—a ſmall thatched building adjoining to a cliff of chalk. This building is interiorly decorated with ſhells, placed in ſuch a direction as to hang over each other; on one ſide a ſtraw couch, on the other a tablet with an inſcription, and near to it the hermit's arm-chair. From this little erection contiguous to the rock, is a ſmall door, irregularly hewn out of the cliff, leading through a narrow ſubterranean paſſage to a little vaulted cell, the chapel of the hermit; at one end of which is a receſs, with a rude altar ; at the other, a door opening on the plain ; and over the door, an oval window with painted glaſs, to admit the light, and throw a gleam upon the altar—a circumſtance which cannot fail to impart an enthuſiaſtic veneration. Around theſe apartments every thing to be in the higheſt order poſſible, to convey an idea of the amuſements and innocent employ of its once ſimple inhabitant.

g. *Temple of Concord*—This building is of Grecian conſtruction, with an elegant portico, and other decorations, chaſte, and in the higheſt ſtyle imaginable—the walls painted, and containing alluſions to its dedication ; over the door of entrance an inſcription —elegant furniture within—windows open in the centre, to admit air, and the diſtant view.

h. *A Gothic Building*—decorations in the moſt animated ſtyle, deſigned for a billiard-room : it is proportioned accordingly—one end, a ſemicircular alcove, with a ſtove to warm the apartment ; at the other end a correſponding one, with two or three ſmall receſſes in which to hang the mace, and depoſit the other neceſſary articles of the game.

i. *Iron Gates*—on the road leading from the turnpike to the houſe : this road ſlopes until it arrives at the portico : the gates are of the neateſt and moſt ſimple conſtruction, and hung on ſtone piers.

k. *Gate*—leading to the flight of ſteps which conducts to the houſe ; and on the other ſide joins the ſerpentine walk with the kitchen-garden : this gate, completely hid with ſhrubs, is likewiſe of iron ; whilſt immediately oppoſite to it, in the hollow of the bank, is a ruſtic front, reſembling the mouth of a cave, and which indeed is the entrance into the paſſage from the houſe, already noticed.

A. B. *Firſt Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *Line for one of the Sectional Geometrical Views*—giving a range of the whole, and the houſe on the ſlope of the lawn. The other view is on the ſectional line *A. B.* ; in this is ſhewn the houſe, backed by its plantation—the lawn, the ſhrubbery round the kitchen-garden, the wood on the upper grounds, and the heights beyond them. In both of the ſectional geometrical views the diſtant country is delineated.

No.

No. IV. ROSE CLIFF.

IN proportion to extent and to local advantages, ſo may improvement advance, till rural embelliſhment has nothing further to demand. A ſmall ſpot labours under innumerable difficulties which it is ſcarcely poſſible to remove, particularly as much depends on neighbourhood and view; in regard to which, an envious character may fruſtrate the labour of years by invidious art, and not only intercept the ſight of perhaps the moſt intereſting object, but likewiſe overlook the grounds, and inſult their privacy and retirement.

In this reſpect, therefore, Roſe Cliff claims a ſuperiority over the preceding deſigns; containing thirty acres, it may not only be highly ornamented, but rendered of ſome utility as a ſmall dairy farm. It has likewiſe a ſufficient aſſemblage of wood and water, and ſuch variety in the ſurface, that ſcarce any thing farther is neceſſary than to prune away the exuberances with a careful hand, that none of its natural beauties may be concealed.

If in the three preceding plans much attention has been requiſite to ſhew them to advantage, and to give, not only from the windows of each houſe, from the different points, but likewiſe the walks, an idea of more conſiderable extent than they really poſſeſs—in Roſe Cliff, the accidental ſhape, and the natural advantages of hill and dale, have fully accompliſhed the purpoſe. The riſing knoll at one extremity, backed by a thick grove; the river, pouring its ſtream through the valley; the ſwelling grounds beyond; and the rocks, in ſome parts towering above, in others crowned with the venerable oak, contribute their aſſiſtance to render it perfectly romantic and ſublime.

In ſuch a ſituation not much difficulty remained as to a requiſite ſpot for the manſion. The knoll, or hill, already noticed, commanding the moſt intereſting view over the eſtate, is therefore determined upon. In front, a lawn extends itſelf, and is bounded by the river. The ground on the oppoſite ſide, dotted with clumps of trees, is divided into encloſures by natural ſweeps, and ornamented with hedges and thriving plantations. On the right, a ſmall irregular piece of water is perceived glittering amongſt underwood and trees, and embelliſhed with a ruſtic mill. This little home ſcene is oppoſed on the other ſide of the houſe by a more extenſive one—a country enriched with the higheſt cultivation, luxuriant in the extreme, covered with villages, farm-houſes, and adorned with the windings of a large and beautiful river. This view is loſt behind the riſing grounds and woods of the farm, which terminate at the cliffs, whilſt beyond, over the dell, hanging woods diſcovered in the diſtance, from an happy combination appear to belong to the eſtate itſelf. Behind the manſion are the offices, kitchen-garden, and other neceſſary family conveniences, ſcreened from the lawn as in the preceding plans.

From the foregoing obſervations a general idea may be formed of this little farm. Its peculiar beauties, however, can only be underſtood by tracing the walk, which commences betwixt a clump of trees. After winding near the fence contiguous to the lawn, deſcends a ſlope, having the ground high on the left, and a young grove in the corner on the right: paſſing ſome venerable oaks, it enters a ſmall wood, where, under the covert of a ſhade, is an urn of the ſimpleſt conſtruction: preſently an open field preſents itſelf, and a ruſtic bench, from whence is perceived the river paſſing through the valley, the lawn, with riſing ground on the oppoſite ſhore, fringed with wood, and covered with ſheep and cattle. Accompanying the path, which now riſes the hill, and entering the wood, it ſoon arrives at a ſpot cloſe to the edge of the cliff, defended by a rail on one ſide. Above, the rocks riſe, and are overhung with the roots of trees, which form a perfect canopy; ſcooped into an hollow is a ſeat; over it, on a rude ſtone, an inſcription alluſive to the tranquillity which every where reigns around. Advancing ſtill farther, on the higheſt point is ſituated a temple, dedicated to the Goddeſs of Health: from thence the walk commences a gentle deſcent; and, after arriving at ſome rocks near the edge of the river, paſſes a bridge into a little iſland covered with ſhrubs and trees; croſſing the ſame, on the left, the dairy-houſe is ſeen, in a moſt delightful and retired ſituation. From this building the view is confined; the river flows at the extremity of a neat little plat of graſs, beyond which is the iſland, backed by the rocks and hanging woods; on the left, fields of luxuriant herbage, up whoſe ſide the path winds to a plantation on the ſummit, at the fartheſt extremity of which is the Temple of Pan, with an appropriate inſcription. The objects from hence are perfectly intereſting. The rocks and woods, obſerved from the dairy, here wear a new form; whilſt, immediately in front, the houſe on the ſummit of the lawn adds to the general effect, and is a moſt pleaſing embelliſhment of this rural ſcene. Leaving Pan's lodge, the walk deſcends near the edge of the ſtream, which it now generally accompanies, and paſſing oppoſite the cold bath, a gate conducts to another encloſure, and exhibits up the river a grove with a ruſtic bridge; near to which, a ſmall ſeat preſents a ſcene of uncommon beauty. The water, which hitherto has been only a gentle ſtream, is now turbulent, forcing its way over pieces of rock that in vain endeavour to impede its courſe; rough ground, with wild foreſt ſhrubs and tall trees, every where abound, through which the mill before noticed is perceived. The ſound of falling water is heard; a promontory obſtructs the view; but the foam iſſuing from behind ſome rocks that form it, indicates the fall to be at no great diſtance. Leaving this ſeat, and paſſing the bridge, the path ſoon arrives at a rude bench, backed with wild ſhrubs, that looks full on the caſcade, which is beheld here to uncommon advantage. Farther on, at the upper end of an opening in a ſmall thicket, the hermitage is happily placed, and relieves the mind by the placidity of each ſurrounding object. The walk from the hermitage enters a ſmall gate, and, after taking a ſweep up the ſide of an hill, joins the road which leads from the turnpike to the manſion; following the ſame, the lawn, the woods, the water, the ſwelling grounds, and the pendent rocks, preſent themſelves in a new and varied form, and never ceaſe to occaſion admiration and delight.

REFERENCES.

a. *Gate*—entering the grounds from the turnpike-road, bounded on one ſide by a grove, and on the other by an hedge, which ſeparates the lawn from a ſmall piece of rough uncultivated land, intended to repreſent a foreſt ſcene.

b. *Houſe*—ſituated on the ſummit of the lawn; from which it is divided by an ha-ha, and ſurrounded by plantations and clumps of trees.

c. *Stables and other neceſſary Offices.* The front of theſe buildings opens on the green, and, being partly hid by ſhrubs and tall trees, is ſeen in a pictureſque point of view from the manſion: behind the offices is the neceſſary ſpace for compoſt, ſtack-yard, &c.—a gate opens on the turnpike-road for heavy carriages.

d. *Kitchen-Garden*—ſcreened from the grounds by thick plantations, through one of which winds a ſerpentine walk, and paſſing through a ruſtic gate, enters on the turnpike-road. A groteſque arch in the ſhrubbery at the back of the houſe gives a view into the kitchen-garden.

e. *Cold Bath*—ſituated on the brink of the river, and approached by a walk. This building is of rude materials, and thatched. A large arch, with two ſtone piers, projects into the river, which flows through the bath continually. The light, independent of what enters at the arch, is admitted through a cupola at the top. A ſmall dreſſing-room is contiguous, with a ſofa in the receſs; the walls painted a ſea-green.

f. *An Urn, with an Inſcription.* A little beyond this ſequeſtered ſpot is a ruſtic bench: and on the bark of an adjoining tree is cut an appropriate inſcription.

g. *Temple dedicated to the Goddeſs of Health.* This temple, ſituated on the higheſt point of the farm, is a building of an octangular form. A portico at entrance: oppoſite to which, in a receſs, is the figure of Hygeia; and in two others, one on each ſide the door, are Temperance and Religion: the intermediate ſpaces filled with the buſts of Eſculapius, Drs. Sydenham, Mead, Harvey, &c. &c.

h. *Seat of Stone*—adjoining to a bridge which croſſes into the iſland. Moſs and ivy ſpread over the wall and cover it, reſerving only a ſmall irregular ſpace for an inſcription, which in ſome places is alſo ſcarcely diſcoverable for the moſs. The view from this ſpot reſts on the iſland itſelf, whoſe romantic ſhores are covered with the weeping willow, and other aquatic plants.

i. *Dairy-Houſe.* A ſmall building, containing, beſides the neceſſary apartment for the dairy, and accommodation for the family of a labourer, a room fitted up in a ſtyle of ſimplicity, for tea, &c. ornamented with prints encloſed in neat borders on a pale blue ground; a very ſmall collection of books, and a piano forte. Painted glaſs in the windows; the centre one opening on a plat of turf that deſcends to the edge of the river; ſhrubs on each ſide: behind, are the cow-houſe and feeding-houſe, likewiſe different conveniences for rearing and fatting poultry, &c. A gate from this cottage opens into a lane, which, paſſing near the farm, and croſſing the mill-head, joins the turnpike-road.

k. *Temple of Pan, or Pan's Lodge.* A ſmall ruſtic building compoſed of flint ſtones and pebbles. It conſiſts of a ſquare with circular ends. Oppoſite the door is the ſtatue of Pan with his oaten reed; the walls on each ſide are painted in freſco, repreſenting the revels of the god, with alluſive inſcriptions, expreſſive of his regard for the huſbandman, and his care for the fold.

l. *Small Bench*—under a clump of trees and ſhrubs. On the left, the cold bath, reflected on the ſmooth ſurface of the water, has a good effect: its bold arch is here ſeen to advantage. Full in front is riſing ground, whilſt on the right, trees and rocks, with the temple on the heights, unite to render the view intereſtingly pleaſing.

m. *A Bridge.* This fabric, built of ſtone, has every appearance of antiquity. The arch acroſs the river only entire: the ſide walls partly in ruins, and partly repaired with rails; whilſt fragments are ſeen in large maſſes in the river beneath. This bridge, which is the communication to the different parts of the grounds for carriages, is, notwithſtanding its ruinous appearance, ſufficiently ſtrong and well connected. A ſeat near it commands an intereſting view, and has an appropriate inſcription.

n. *Ruſtic Mill*—ſituated where the river enters the grounds. This building is ſimplicity itſelf, and covered with ivy. A large abutment contains the wheel, which not being ſeen prevents a diſcovery of the purpoſe to which the building is applied. Under a natural arch of rock the river flows from the wheel; above, the ſuperfluous water daſhes over a bed of ſtone, and tumbles amongſt rocks, in the moſt romantic manner. The mill is concealed amongſt the trees and ſhrubs, and has every appearance of a wild hut in Savoy.

o. *Hermitage.* This ruſtic building is ſituated on a gentle acclivity in the boſom of a grove; trees overſhadowing it on all ſides, whilſt honeyſuckle, jaſmine, and ivy, cover the walls with luxuriant profuſion: theſe, and a thouſand odoriferous ſhrubs, perfume the air with their united fragrance. The inſide of this building is froſted with powdered ſpar and other minerals; a couch with a ſtraw mattreſs and pillow, a table and chair, the principal furniture. On one ſide a very ſmall oratory, containing a ruſtic crucifix in a niche; under it a table, with a book cut in ſtone, coloured to appear old, and open; on the leaf an appropriate inſcription. Beneath the table, the ſtraw mat on which the hermit knelt; the turf ſurrounding the door kept exquiſitely neat, of an irregular form, and in front terminates at the rivulet, which, after meandering through the wood, unites with the principal ſtream. From the higher ground, water is conducted by a pipe to the bottom of a large ſtone baſin, ſituated in a ſecluded ſpot, and ſurrounded by pieces of rock broken and craggy. This has the reſemblance of a natural ſpring, and may be called the Hermit's Well: to give it greater weight, an iron bowl is chained to the ſide, near to which are a ruſtic ſeat and a ſtone table. This ſecluded ſpot is well decorated with ſhrubs.

The beauty of this ſpot will not, it is preſumed, be its only recommendation. The ſtillneſs of the ſcene, interrupted only by the ſound of the waterfall heard through the grove, by the warbling of birds, and by the ſwelling notes of an Æolian harp, concealed in the roof of the little oratory, irregularly ſtealing on the ear, muſt impreſs on the mind of ſenſibility a reverential awe, and fit it for the ſuppoſition that this has really been the favoured reſidence of an holy anchorite.

A. B. *Firſt Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *Fourth Ditto, Ditto.*

I. K. *Line for firſt Sectional Geometrical View.*

L. M. *Line for ſecond Ditto, Ditto.*

No.

No. V. BELMONT

IS ſituated on the bend of a fine navigable river, in one of the moſt romantic counties in Great-Britain, and in a neighbourhood which claims attention, from the many beautiful views it contains, and from abounding with wood and water. Belmont, deficient in neither, has likewiſe the advantage of hill and dale alternately relieving each other, and affording every variety the eye can wiſh, or that may be requiſite to enable a judicious arrangement, and an happy improvement of its different parts; independent of which, and of the amuſement the mind muſt receive whilſt forwarding the great work of perfection, it has claims, from its ſize and extent, very different to any of the former plans, and requires a ſcientific knowledge in rural economics to properly occupy the land, and render it conſiſtently of uſe.

The views from Belmont are captivating and extenſive; the river, which flows at one extremity of the grounds, winds in an eaſy form through a moſt luxuriant vale, rich in paſturage, and beautiful from a combination of various objects: ſeveral of the higheſt importance are not only ſeen from the windows of the houſe to great advantage, but from particular ſeats and buildings; whilſt diverſity in the home woods, the lawns, the waving line of different encloſures, the buildings, and the walks, relieved by the bleatings of the fold, and the playful gambols of cattle, render this ſcene at once cheerful and intereſting.

The ſituation choſen for the houſe is upon a gently riſing hill overlooking the water, and at no great diſtance from the bounds of the eſtate; betwixt which and the manſion is ſufficient ſpace for ſtables, farm-yard, kitchen-garden, and every requiſite office; theſe communicate with a lane, by which the coach-road is ſpared the injury it would otherwiſe ſuſtain from the heavy-loaded carriage, and kept in the higheſt order with the leaſt poſſible expenſe. To ſhow the grounds to advantage, it is introduced from the turnpike, and winds paſt a lodge at the fartheſt point, down the ſide of an hill. On the right, relieved by a waving plantation, and on the left by wood, is the hollow, through whoſe ſhade a rivulet gurgles its plaintive ſtream, which the road croſſes over a neat bridge of one arch, and, riſing the lawn ornamented with clumps of trees, it paſſes through a ſmall ſhrubbery to the manſion.

If the eye is gratified with the variety hitherto afforded, it will be no leſs ſo whilſt contemplating the views preſented from the houſe itſelf. In front, a fine lawn ſtretches to the river, and, expanding on the right, is loſt amongſt trees; beyond which the ground riſing, appears to be a continuation of the lawn: on the left, plantations and encloſures give variety, and pleaſe from irregularity of form: in the bottom, a ruſtic building is ſeen, emboſomed in trees cloſe to the edge of the river, on whoſe ſurface the whitened ſail paſſes in rapid ſucceſſion, wafting the merchandiſe of the diſtant world. Behind the houſe another lawn, not much leſs than the former, is to the full as intereſting; bounded by wood in the bottom, over whoſe tops the ruſtic lodge, juſt diſcernible, has a pleaſing effect: being at no great diſtance, it deceives us into a ſuppoſition of an hanging wood occupying, from the dell, the intermediate ſpace. On the right, are clumps of trees and a waving fence, whilſt the diſtant objects which chequer the ſcene render the *coup d'œil* ſuch as the mind could wiſh.

Having thus given a general deſcription of theſe grounds, as they muſt attach the ſtranger from the houſe, and in his paſſing to it; to form an adequate idea of the whole, it will be neceſſary to accompany the walk, commencing at a ſhrubbery on the left, through which it winds and opens on the lawn at a ſeat (*e*): proceeding onwards, it paſſes through a ſmall gate into an encloſure, and to a plantation. A temple (*f*) firſt intereſts the attention. From hence the view is uncommonly picturefque: the river, which hitherto has been diſcovered winding through the valley, is here ſeen to advantage; projecting trees confine the view, and the eye, after traverſing the grounds and water, dwells upon a pictureſque tower, at one mile diſtance, riſing from the higheſt point of a beautiful hanging wood. Leaving this ſpot, at the extremity of the grove, the walk paſſes near the edge of the river, and ſoon arrives at a clump of trees encloſing the building (*g*) erected for a fiſhing-houſe: then croſſing the bottom of the lawn, which the bridge (*h*) unites to a ſmall encloſure, it winds up the aſcent, having an hedge on the left, and paſſing through a gate proceeds to the banquetting-room (*i*), ſituated at an extremity of the plantation, and commanding as intereſting a view as can any where be conceived. Directing the eye down a gentle ſlope to the ruſtic bridge, backed with trees, beyond which a reach of the river is diſcovered through the arch; the view in the diſtance is animated by a large town ſurrounded by hills and wood; the intermediate ſpace is occupied by meadows high in cultivation, or filled with cattle; whilſt, on the other ſide, the attention is arreſted by the hanging woods before noticed, as partially diſcovered at the Temple of Harmony, and which, with the tower, are now ſeen in the moſt intereſting manner. On quitting the banquetting-room, the walk ſoon enters into an encloſure; on the left, a cottage in the grounds, amidſt trees, pictureſque in the higheſt degree; in front, a wood to which the path proceeds, having the view on the right concealed by an high hedge. It next croſſes the coach-road, and, entering the ſolemn and ſecluded grove, paſſes by the cold bath (*k*). The ſound of falling water is heard; ſhrubs exhale their perfumes; and moſs lines the banks, filled with the violet and lily of the vale. An urn ſacred to Love is under the ſhade. Proceeding on, the ſtream, ſtill heard, preſently opens on the ſight, ruſhing over large ſtones and roots of trees covered with moſs; below which, in ſome places, it ſteals through the glade, in others, expoſes a broader ſurface to the eye. After paſſing a ſeat of large ſtones in the hollow of the hill, ſurrounded with jaſmine, with roſes, and other fragrant plants, a foot-bridge next preſents itſelf, and immediately contiguous the root-houſe (*l*). Leaving this dell, the path arrives at a verdant field, acroſs which it winds, and next proceeds to a Doric temple (*m*), that is alſo uſed as a private entrance from the lane; then paſſing through the orchard to a ſhrubbery adjoining the kitchen-garden, concealed by trees, it terminates at the coach-road from the ſtables to the houſe.

REFERENCES.

a. *The Manſion*—ſituate on the ſummit of the lawn, but not on the higheſt ground in the farm. An ha-ha bounds the green, terminating to the ſouth in a ſmall ſhrubbery, having a neat iron gate therein which admits the coach-road. On the other ſide are the ſtables and domeſtic offices; round which, the turf is kept uncommonly ſmooth and even: ſhrubs and trees here grow irregularly, and the latter ſurrounded with the honeyſuckle and other tendrils.

b. *Stable and Farm-Yard, with the Barns, &c.*—Hay-ricks in the ſtable-yard, contiguous to the lane, by which a waggon-road paſſes. The front of the ſtables regular and uniform, with two correſponding wings, through one of which the coach-road enters on the green.

c. *Kitchen-Garden*—unites with the farm-yard, from which the wall is divided by paling: betwixt the paling and the wall are raſpberry beds, &c. Behind the kitchen-garden are the forcing-grounds, ſheltered by ſurrounding walls; and a ſhrubbery environs the ſpot.

d. *Orchard*—contiguous to the kitchen-garden, irregularly planted; having a ſhrubbery at each end, and divided from the lawn by an hedge.

e. *Seat*—entering the lawn, commanding the general view from the houſe, with a moſt extenſive additional one on the left hand.

f. *Temple of Harmony*—A neat regular building, comformable to the name, commanding a moſt intereſting view, and having an appropriate inſcription.

g. *Fiſhing-Houſe*—This is a ruſtic building with two ſmall wings; one containing fiſhing-rods, lines, nets, &c. and the other a marble baſin, divided into four compartments for ſuch fiſh as may in any little excurſion be taken: water is conveyed by pipes to the baſin, which may be emptied or filled at pleaſure in a few minutes: the centre apartment is fitted in a neat ſtyle; on the walls are painted in freſco the miraculous draught of fiſhes, and other alluſive ſubjects; the furniture conſiſts of a table, chairs, &c. and, in a niche oppoſite the door, the figure of a river-god, with ſuitable accompaniments, folding-doors and ſeats near the river.

h. *Bridge of Communication*—A neat edifice of wood, but not painted; the piers covered with moſs and ivy, which, with other tendrils, are trained to wind round every part, and hang from the planks dripping to the very ſurface of the ſtream.

i. *Banquetting-Room*—decorated with every ſpecies of luxury: the walls exquiſitely adorned with ornaments ſuitable for the purpoſe, and the ceiling painted with the revels of the heathen gods. In a very ſmall apartment contiguous (lined with marble) is a fountain to play during the repaſt: oppoſite, is a correſponding one, containing a ſide-board, &c. &c. and fronting the door a receſs, with a ſofa, divided from the ſaloon by pillars of marble, and ornamented with pea-green ſilk feſtoon curtains: a ſuperb Turkey carpet covers the floors of this laſt receſs and the principal room, and the chairs in both are of party-colour and gold: under this building is a ſmall apartment, occaſionally uſed as a kitchen.

k. *Cold-Bath*—A ſmall ruſtic building of flint ſtones, thatched at the top, and lined with moſs; the outſide covered with ivy: in the centre a bath ſupplied from the neighbouring ſtream, and which may be filled or emptied at pleaſure: on one ſide is a receſs, ſurrounded with moſs ſeats: the water riſing from the bottom of a ſmall baſin, deſcended to by two or three rude ſteps, and denominated Jacob's Well. The ſtream, trickling through a channel over the ſtone floor, falls into the bath, but may be diverted by another courſe. Adjoining is the dreſſing-room, ſimple and unadorned, yet poſſeſſing every convenience and warmth for the bathers.

l. *Root-Houſe*—A foot-bridge croſſing the rivulet unites with this building, and ſeems to form a part of it. This little edifice is erected of the ſimpleſt materials, has two openings, one the door of entrance, and the other nearly oppoſite, hanging over the ſtream. In the root-houſe are a few chairs and table of the ſimpleſt conſtruction; the walls ornamented with knots of crab-trees fantaſtically arranged, and the floor compoſed of various-coloured pebbles. A ruſtic open gate ſerves to ſecure the door.

m. *A ſmall ſquare Temple of the Doric Order*—with an arch looking into the lane, guarded by an iron gate, and a ſimilar one entering into the grounds: betwixt the two on each ſide is an octagonal receſs with ſeats: the ceiling of the principal apartment having a ſmall dome.

This building, although ſerving the purpoſe of communication, may yet be rendered private and retired; folding doors with large panes of plate-glaſs to fall back, and only uſed when the apartment is wanted, which it is preſumed would often happen from its near affinity to the houſe, and from its enjoying moſt exquiſite ſcenery, only to be commanded from that particular ſpot.

n. *Lodge at Entrance*—A Gothic building adjoining the turnpike-road. Edifices of this nature are ſo frequent and ſo varied, that taſte cannot err in the choice: neat iron gates divide the coach, from the turnpike, road; this, together with the ſhrubberies and plantations, kept in the higheſt order of neatneſs and propriety, muſt impart a cheerfulneſs which it is preſumed will accompany the ſtranger during his tour through the grounds.

o. *The Cottage*—In ornamented farms, when their extent is yet but moderate, to keep up that propriety in the whole, and the neatneſs requiſite to enſure approbation, the preſence of the labourer is generally neceſſary; to render his habitation uſeful, as well as ornamental, will be undoubtedly the wiſh of every proprietor: hence proceeds the picturesque dwelling covered with trees, and ſurrounded by every convenience, not only for the inhabitant himſelf, but for the ground he is to improve.

Reſpecting the cottage in queſtion, it is a ſimple edifice, Gothic windows with a treillis covering the walls. The turf in front kept perfectly ſmooth, and under one of the majeſtic trees, which ſhadow the houſe, is a ruſtic ſeat: a little garden is added to this cot, and a convenient yard behind, where poultry may be reared, or, when taken from the farm-yard, there fattened for the table. In the field adjoining, the labourer would, doubtleſs, be permitted by an humane maſter to feed his cow: this might enable his little family, in ſome reſpect, to partake of the bounties he ſees laviſhed around him, and induce a daily return to his toil, and to the care of the walks, &c. with cheerfulneſs and content.

A. B. *Firſt Sectional Line.*

C. D. *Second Ditto, Ditto.*

E. F. *Third Ditto, Ditto.*

G. H. *Firſt Sectional Geometrical View.*

I. K. *Second Sectional Geometrical View.*

No. VI. THE GRANGE.

WHEN grounds requiring improvement are (as in the preſent inſtance) rather upon an extenſive ſcale, the firſt attention requiſite to be paid, is to the relative connexion of hill and dale, and to the general prevailing features of the country, ſo that every aid may be conformable thereto. A tract of 120 acres generally contains whatever is moſt requiſite for picturesque beauty, without ſtepping far beyond the bounds; and if judiciouſly arranged, will repay by its cheerfulneſs the expenſe of bringing it to perfection.

In the Grange, every endeavour has been uſed to ſimplify, and ſo to conduct the improvement, that a juſt proportion may be diſcovered throughout; in purſuing which, Nature has never been inſulted—on the contrary, ſhe is enticed to reſide near the habitation, and prevailed upon to laviſh her beauties on thoſe ſpots moſt frequently to be contemplated, and ofteneſt enjoyed.—Splendour, at variance with Nature, is diſcarded: her meteor-like attractions, it is true, may pleaſe for a time, faſcinate the ſenſe, and claim the tribute of applauſe; but this deluſion is over whenever Nature condeſcends to exhibit her charms; ſhe then ſteals inſenſibly upon the underſtanding, and the mind imbibes impreſſions in her favour, which can never be eradicated.

On a gentle aſcent in nearly the centre of the farm, is the ſituation determined upon for the manſion. This ſpot commands intereſting views of wood, water, hill and dale, and an extenſive one from the principal front of the houſe, over the diſtant country, ſeen acroſs a verdant lawn bounded on each ſide with young plantations or full-grown woods: theſe appear to unite to other hanging ones, a little farther removed, and, like the ſide ſcenes in a theatre, ſerve to heighten the perſpective, and produce the happieſt effect imaginable: the other front looks down upon a beautiful irregular piece of water, ſkirted with oak and elm, whilſt on the oppoſite ſide a riſing hill is crowned with the Temple of Liberty. On the right, from the houſe, a grove conceals the view, round which the lawn extends. From the windows is obtained a glimpſe of the coach-road, which is loſt to the eye as it approaches the ſtables, from whence it proceeds, and terminates at the ſweep before the portico.

Diſtributing the woods, determining the bounds of the encloſures, and the water, to produce a fine effect from the houſe, has been particularly attended to; nor are the other parts forgot: on the contrary, every care is taken, by combination and union, to render the landſcape perfect, from whatever ſtation it is viewed: this circumſtance will appear evident whilſt tracing the walks, which commence on that ſide of the manſion fronting the ſouth. Paſſing through a clump of trees, the path arrives at a ſquare ruſtic building (*f*) overgrown with ivy, on the lawn, and near the ſkirts of a wood, which it enters, and proceeds to a temple (*g*) ſurrounded by wood, and having at its fartheſt extremity a graſs encloſure, with a neat cottage. From this place the view expands: the walk next enters a grove, and keeps deſcending until it arrives at a ſmall bridge thrown acroſs a rivulet, below which the water is heard to fall over pieces of rock, and rough ground, encloſed with underwood, which renders it impervious to the eye; whilſt higher up, the rivulet is divided by an iſland, ornamented with aſpen, mountain aſh, and the tall poplar. The fragments of a rude altar are viſible, part hanging over an edge of an irregular ſhore, in ſome places ſurrounded with dark umbrageous foliage, in others admitting a cheerful gleam of light. Accompanying the ſtream, the path preſently arrives at a ſecluded retirement (*h*) environed with rock, from which iſſues a trickling ſtream, and in gentle murmurs croſſes the path. A moſs ſeat joins the fountain, and has an inſcription on ſtone: the whole overarched with roots of trees, jaſmine, honeyſuckle, and other plants. Winding onwards, at no great diſtance from the grove, on the banks of the river, and in a clump of trees is the hermitage (*i*). This place is ſurrounded on every ſide with wood: in front a caſcade pours over rocks, whilſt thick foliage bends, and ſweeps the ſurface of the foaming water. Groups of trees happily diſpoſed give an extraordinary effect of light and ſhade to this enchanting ſpot: the banks are adorned with flowering ſhrubs and ſweet-ſmelling plants: a few rays of light reflected by the brightneſs of the caſcade, add to the brilliancy. The walk riſes a ſteep bank, and proceeds cloſe to the edge of the precipice, from whence the caſcade appears to the greateſt advantage: onward, the lake opens to the ſight; a promontory, covered with wood to the water's edge, hides its extent on the left; whilſt, on the right, it is bounded by an high hill crowned with trees: in front, over the water, the lawn ſtretches away, on whoſe ſummit the houſe is ſituated. The path gently aſcends, and gains, after paſſing a gate leading into another encloſure, the ſummit of an hill, whereon is ſituated the Temple of Liberty (*k*). The view from hence is as perfectly intereſting as the imagination can conceive: here, every beauty unites; the water in the vale, the ſurrounding woods, the gently-ſwelling hill, and the houſe, render the view uncommonly pictureſque: a gentle deſcent commences, and winds cloſe to a cottage (*l*) covered with trees; on the other ſide a gravel-pit, broken into uncouth forms, is planted with juniper and wild ſhrubs, and adorned with a few ſtraggling oaks, through whoſe branches the eye catches part of the valley, the lake, the riſing ground and woods beyond. Paſſing next a ſmall gate, the view over the lake is more extenſive; it ſweeps the foot of the hill; clumps of trees adorn its ſummit, with a ruſtic ſeat beneath the ſhade. Proceeding downwards, the view becomes more confined; the path croſſes the coach-road, and arrives at a wood, where it ſoon reaches the edge of the rivulet and a ruſtic bridge (*m*), from whence the oppoſite riſing grounds are ſeen to the greateſt advantage. An ice-houſe, of ſimple conſtruction, is obſerved near the top, emboſomed amidſt trees impervious to the rays of the ſun: near it a ſpring riſes, and trickles down to a cold bath, near which the walk paſſes, and winds through an encloſure to a clump of elms in the bottom, wherein is an urn ſacred to Love: this myſterious place is concealed by ſhrubs from every eye. Riſing the hill, a ſeat under tall trees next engages the attention: the view from hence is moſt intereſtingly ſplendid: the hills bound the horizon, whilſt an appropriate inſcription alludes to the beauties of the creation. Down in the bottom, on the right, a contrary ſcene occupies the mind: a ſmall temple is obſerved under a ſhade (*o*); a brawling rivulet purſues its courſe through a little valley; foreſt ſhrubs enliven the banks, which begin to aſſume a more wild appearance as it approaches the wood, where it has every reſemblance to a chaſe: purſuing the path, it arrives next at an alcove, overlooking an irregular piece of water, ornamented with trees and ſhrubs, and loſt behind a grove and projecting high land: the walk next proceeds up an aſcent by the ſide of the lawn, and terminates at the ſweep, to which it paſſes over the coach-road through the ſhrubbery.

REFERENCES.

a. *Coach-Road from the Turnpike*—This road enters the grounds at one of the higheſt parts of the eſtate: it paſſes over a cultivated field, and, winding near a fence, arrives at the bottom; where, croſſing a ſmall river over an handſome bridge, it proceeds round the foot of a gentle hill, on which are luxuriant woods, and preſently enters the lawn: from hence the views are intereſting; the water, the riſing ground beyond covered with trees, an high hill in front ornamented in the ſame manner, with the houſe on the left ſurrounded by a grove, render this ſcene uncommonly pleaſing: purſuing the road, the view from the other lawn, which it enters previous to its termination at the houſe, is extenſive and intereſting.

b. *Bridge*—A neat erection of ſtone, ſituated in a valley, and over the river which empties itſelf into the lake. The views from this bridge are uncommonly ſequeſtered: through clumps of tall trees, riſing ground is perceived ornamented with wood, and divided by hedges into encloſures.

c. *The Manſion*—ſituated in the centre of the lawn, from which it is divided by an ha-ha, and commanding a rich aſſemblage of home and diſtant view, ſufficient to gratify the eye in every direction.

d. *Stables, &c.*—ſurrounded by trees; through which the road winds. In this grove are two entrances to the farm-yard: one from the green by the houſe, and the other from the road itſelf.

e. *Kitchen-Garden*—divided from the lawn, and hid by a ſhrubbery: at one extremity the orchard with the gardener's cottage. The kitchen-garden is ſurrounded on every ſide, and ſcreened from piercing winds; from the north by high hills, and from every other quarter by ſhrubberies and tall trees.

f. *Ruſtic Temple at the Entrance into a Grove*—This building is compoſed of unhewn ſtone, covered with ſhrubs, and concealed from the eye until a very near approach: the inſide is neat, containing chairs in character, with a table: an inſcription to Simplicity over the door.

g. *Temple of Neptune*—This building has an elegant Corinthian portico, which opens into a ſplendid ſaloon, finiſhed with taſte and furniſhed with elegance; at the upper end, in a receſs ſeparated from the principal room by pillars, in imitation of Sienna marble, is a ſuperb Venetian window, commanding through an avenue, on the ſummit of an hill in the grounds, the figure of the god under a ſhade. In front from the portico, over an encloſure, the diſtant view is ſeen in the moſt intereſting manner. The eye contemplates a venerable ruin in a neighbouring vale, backed with wood, through which a river meanders until it joins a buſy port, when the ocean on one hand, and high hills at an extenſive diſtance on the other, bound the view.

h. *A wild romantic Piece of Rock, from which iſſues a limpid Stream*—Near the ſpring is a moſſy ſeat, with an inſcription; the top overarched with pendent boughs, and with the thick foliage of trees: around, tendrils and ivy cover the rocky walls, and unite to render this aſylum not only impervious to the rays of the ſun, but to every eye.

i. *Hermitage*—This building conſiſts of a ſmall apartment with a ruſtic porch. The walls ornamented with ſea-weeds and ſhells, which, as the eſtate is at no great diſtance from the coaſt, is in character. At one end is a drawing of St. Jerome, ſurrounded by a ruſtic frame compoſed of oak knots: an arm chair, a table, and ſtraw couch, the furniture: adjoining, in a ſmall apartment, are a few ſimple utenſils, ſuppoſed to have been uſed by the anchorite for roots, pulſe, and water: from this a door opens, and a paſſage of treillis, covered with vines and evergreens, unites it with an oratory; on one ſide is a ſmall ruſtic altar, and on the other, an arch opening to a walk in the grove, and deſigned for the common path of the neighbouring inhabitants when they were ſuppoſed to have attended the holy man at his devotions: this path, over-run with weeds and briers, has every indication of long diſuſe.

k. *Temple of Liberty*—An octagon, with porticos fronting each of the four cardinal points: in the centre, on a pedeſtal, under a ſuperb dome, is a figure repreſenting this celeſtial goddeſs ſurrounded by her attributes: the walls ornamented with baſſo-relievos, repreſenting Tyranny in chains; as likewiſe the moſt celebrated actions of thoſe heroes who have ſupported or fallen in defence of their country. In the four niches, one betwixt each of the doors, the figures of Sidney, Hampden, Waſhington, and Franklin, and on the foot of the pedeſtal, a ſolemn invocation to the goddeſs. The furniture of this temple is light, airy, and elegant; an organ concealed, played by clock-work, breathes ſoft airs appropriate to the place.

l. *Cottage contiguous to the Road*—ſurrounded by trees, and having on the right a gravel-pit, with ſhrubs and wild plants; this little edifice, deſigned for one of the labourers, near the gate of entrance, and where the key is left, is picturеſque, beautiful, and romantic. The views from it are intereſting, particularly over the eſtate; and nearly the ſame as thoſe exhibited from the Temple of Liberty.

m. *Ruſtic Bridge over the Rivulet*—a wild rugged ſeat near to it, with an inſcription cut in the bark of a fine grown aſh, that hangs pendent over it. This ſeat commands, on the riſing hill, the ice-houſe, ſhaded with trees, and ſeen from hence in an uncommon manner, as likewiſe the cold bath below.

n. *Cold Bath*—ſituated on a ſmall running ſtream. This rivulet riſes near the ice-houſe, and after trickling through graſs and ſhrubs, down a gentle ſlope, enters the cold bath, which is a neat building of ſtone, with circular ends; on one ſide is a ſmall portico; on the other a dreſſing-room, communicating by a paſſage round the water. The rivulet from the bath croſſes the walk, and loſes iſelf amongſt ſhrubs and trees.

o. *The Temple of Diana*—a building in character; ornamented with paintings deſcribing the ſylvan exploits of the goddeſs, in which is to be introduced the ſtory of Actæon. A figure in marble of the goddeſs, at one end, with greyhounds at her feet: on the pedeſtal an inſcription, likewiſe another appropriate one over the door, alluding to the chaſtity of Diana, to her partiality for the chaſe, and to the ſcenery around, which is to be wild, and every way congenial.

p. *Pebble Alcove*—a plain edifice, interiorly ornamented with ſtained pebbles, arranged on the walls, either in landſcape or as the fancy of the proprietor may ſuggeſt; an inſcription made with pebbles over the door, indicating, that in the creation nothing can poſſibly exiſt without its uſe, and that the moſt ſimple article may be ſo managed as to produce the happieſt effect. The view from hence over a ſmall piece of water, in a little valley, forms a cool ſequeſtered ſcene, well adapted for the contemplative mind.

q. *Cottage*—erected not only as a picturеſque object, but likewiſe to accommodate another labourer and his family, which the ſize of the farm will find conſtant employment for: this building is ſurrounded with oak and elm, and from many points forms an intereſting object, that cannot but relieve and enliven the mind.

A. B.	*Firſt Sectional Line.*
C. D.	*Second Ditto, Ditto.*
E. F.	*Third Ditto, Ditto.*
G. H.	*Fourth Ditto, Ditto.*
I. K.	*Fifth Ditto, Ditto.*
L. M.	*Line for firſt Sectional Geometrical View.*
N. O.	*Line for ſecond Ditto, Ditto.*

FINIS.

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REGIA
MONACENSIS.

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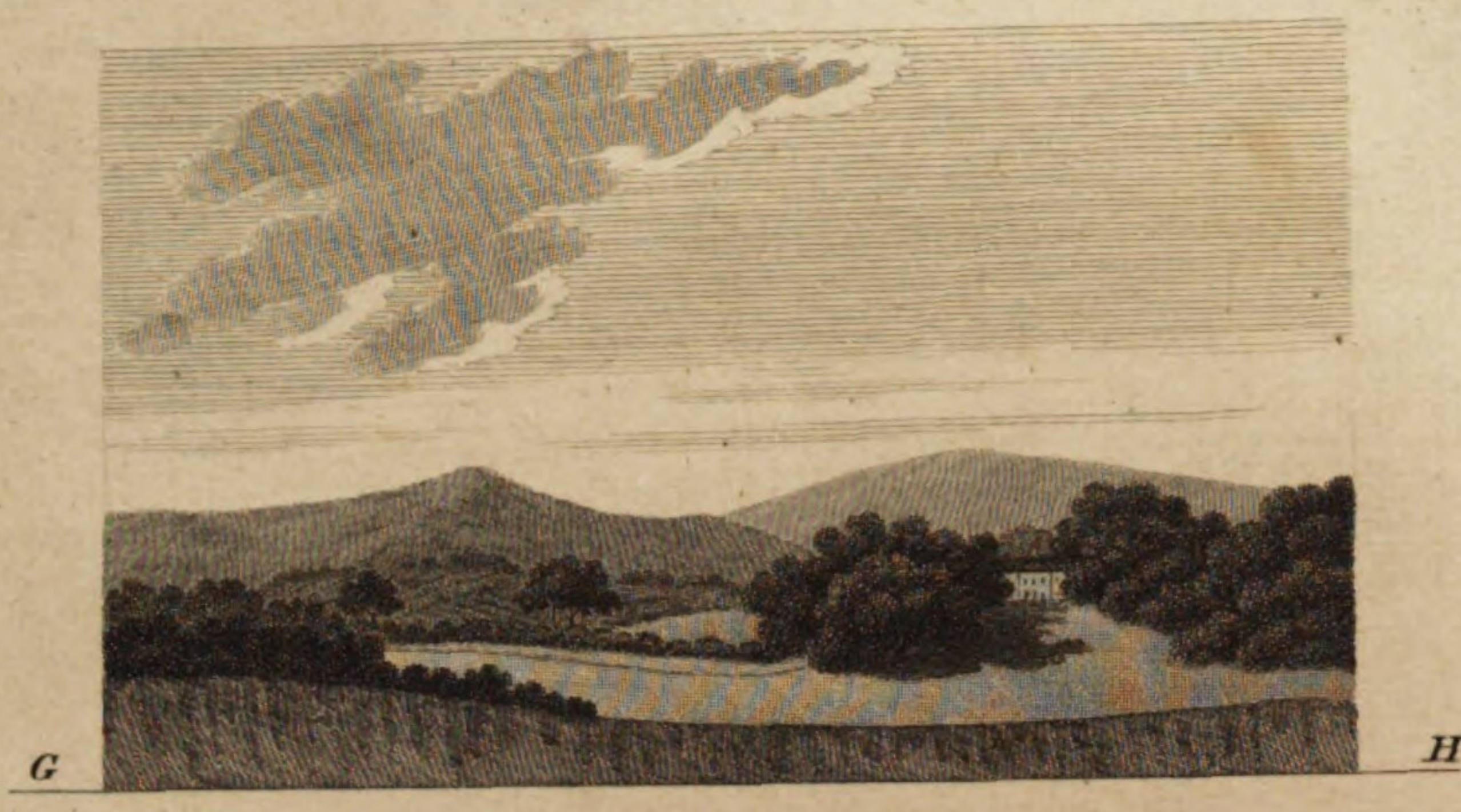

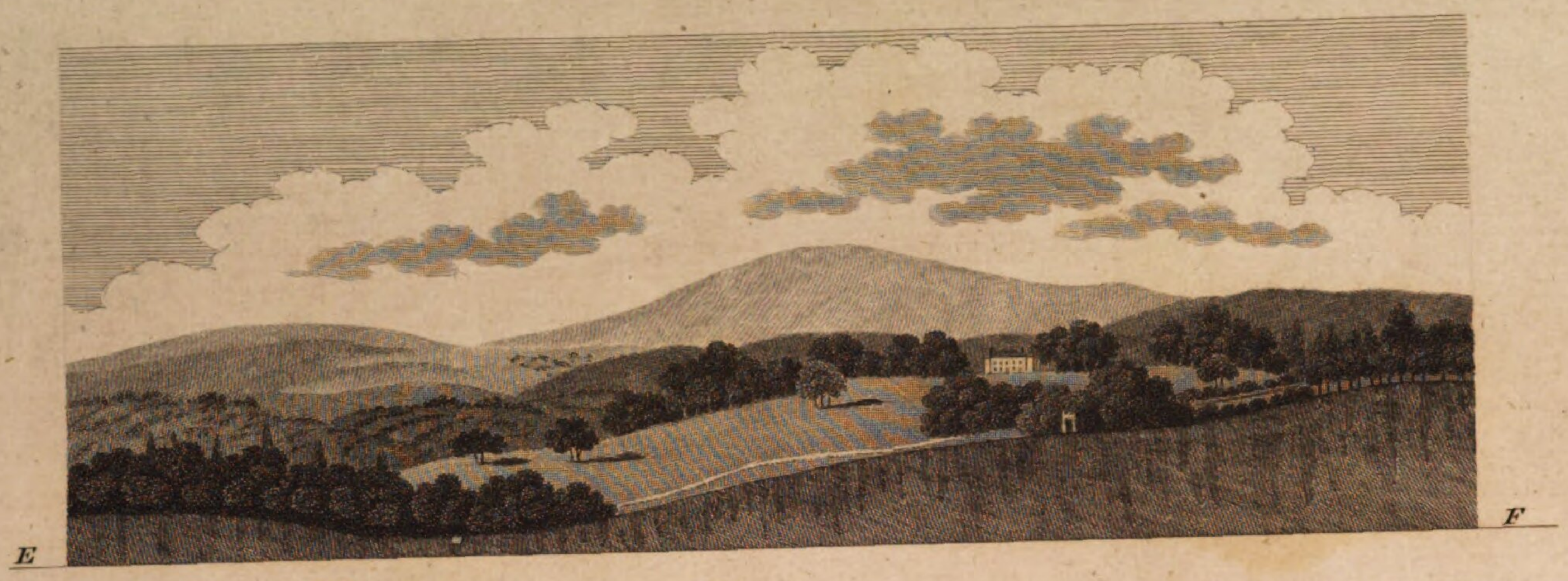

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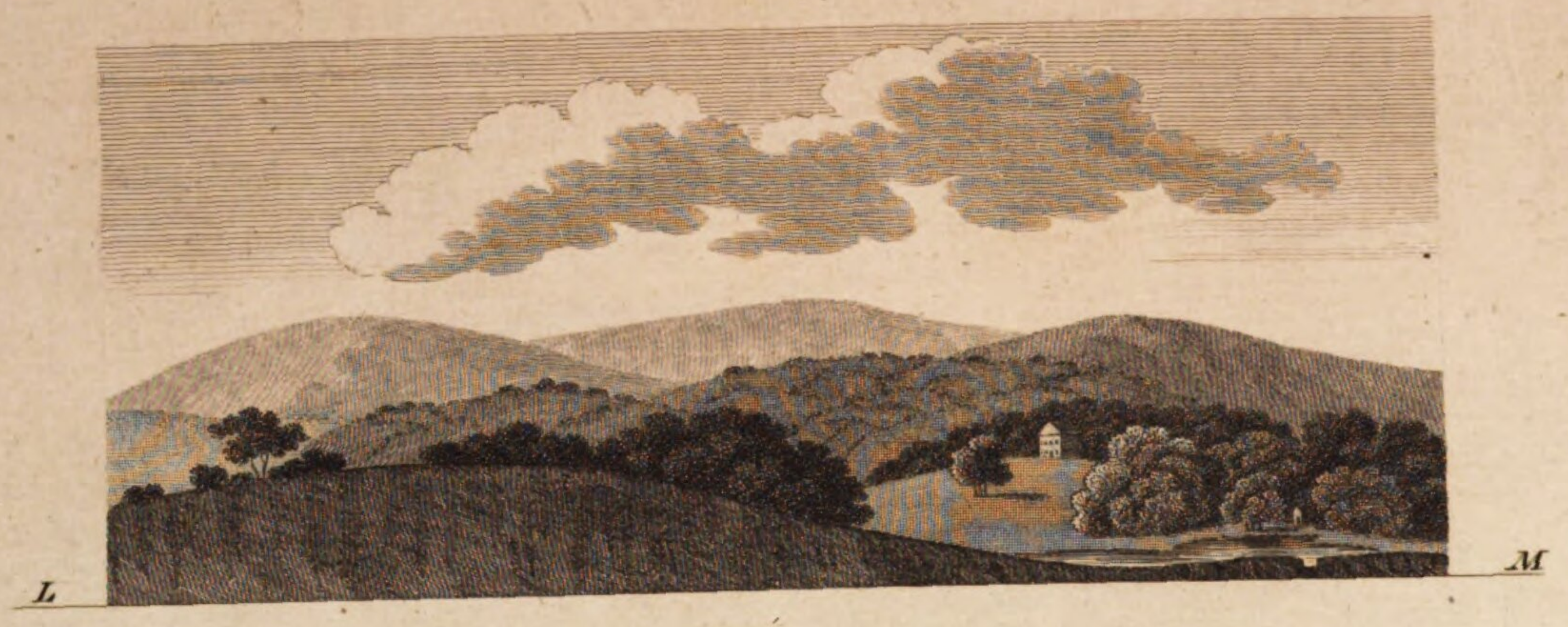

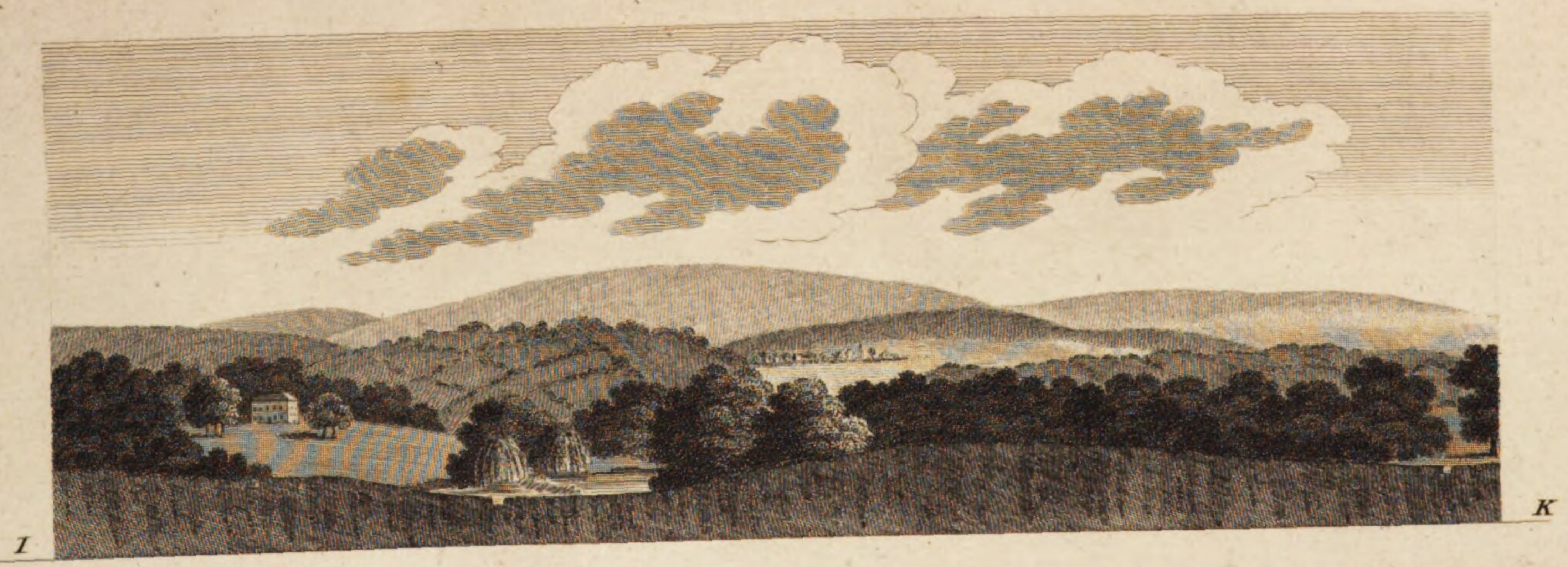

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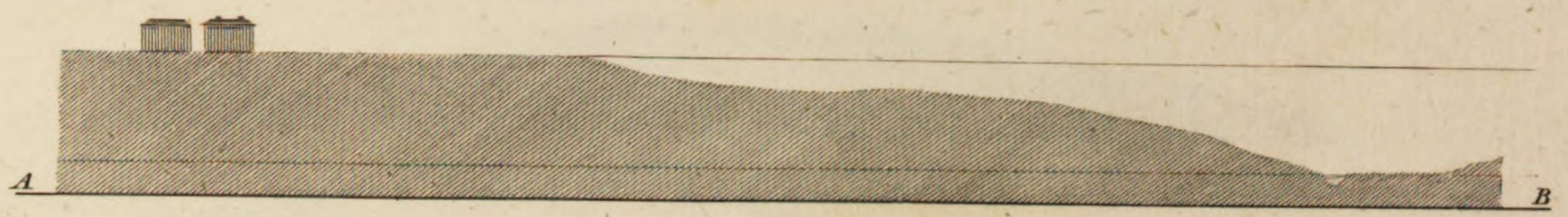
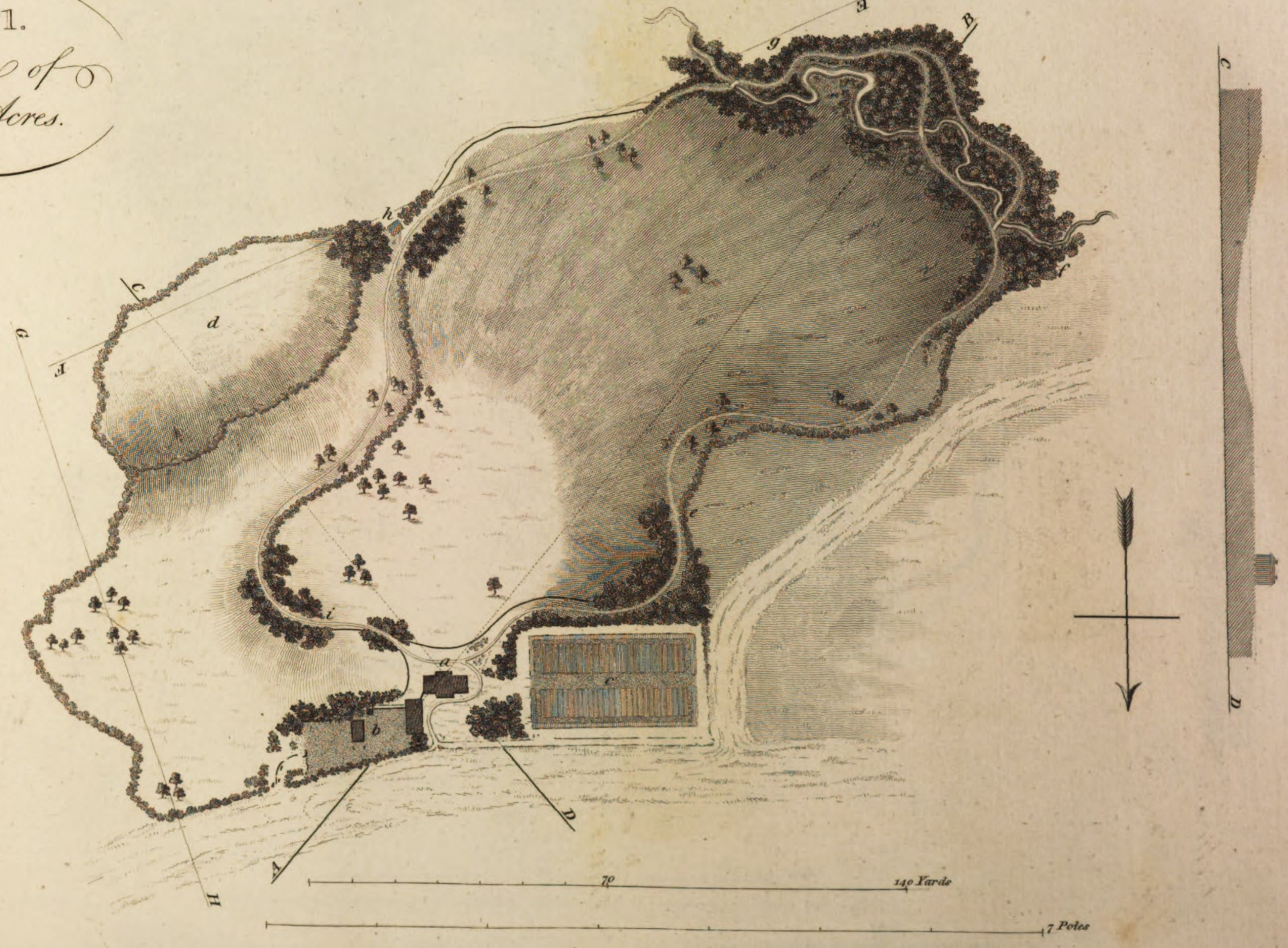


FAIR FIELD COT.

N.º 1.
Plan of
5 Acres.



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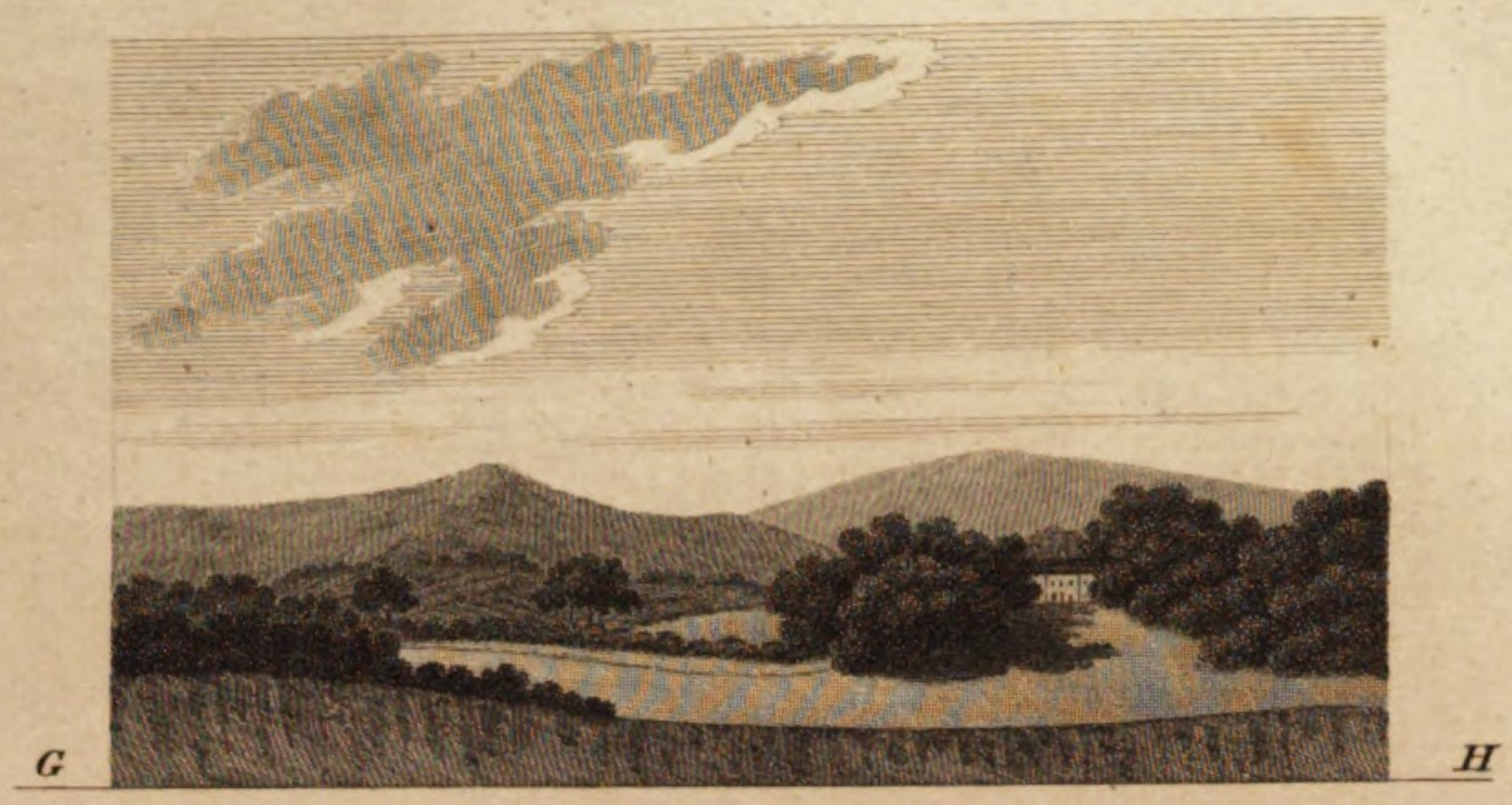

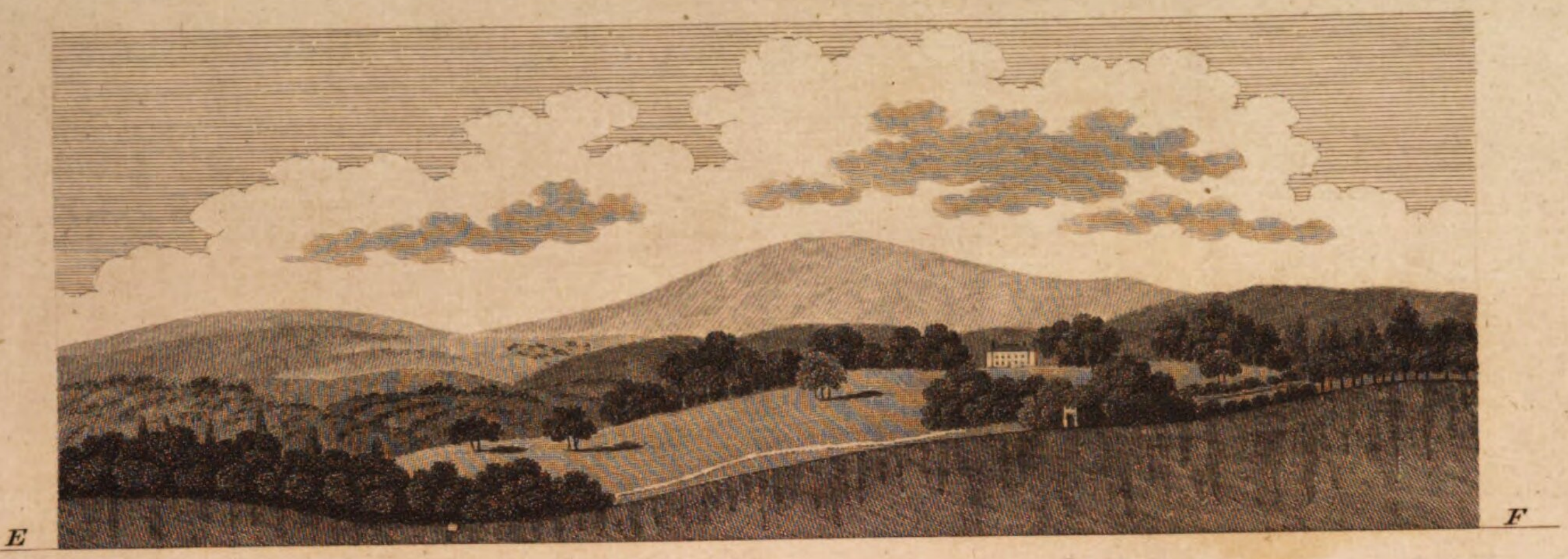

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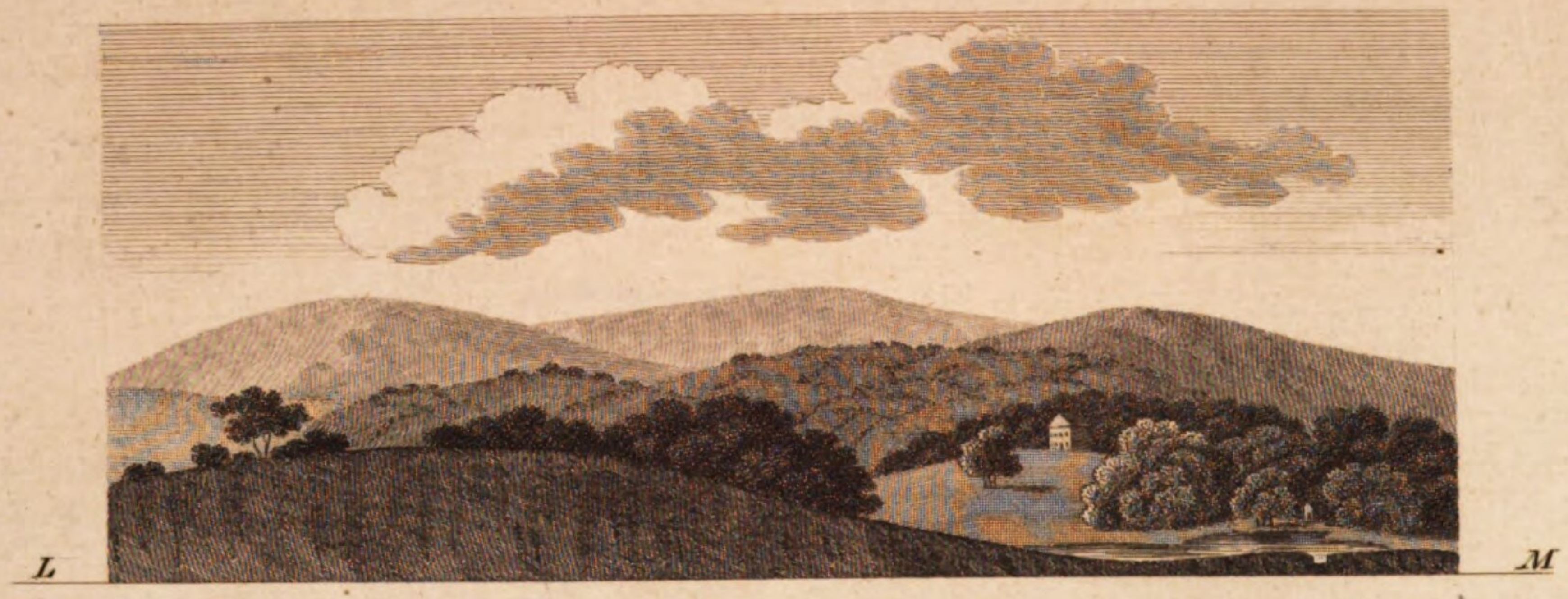

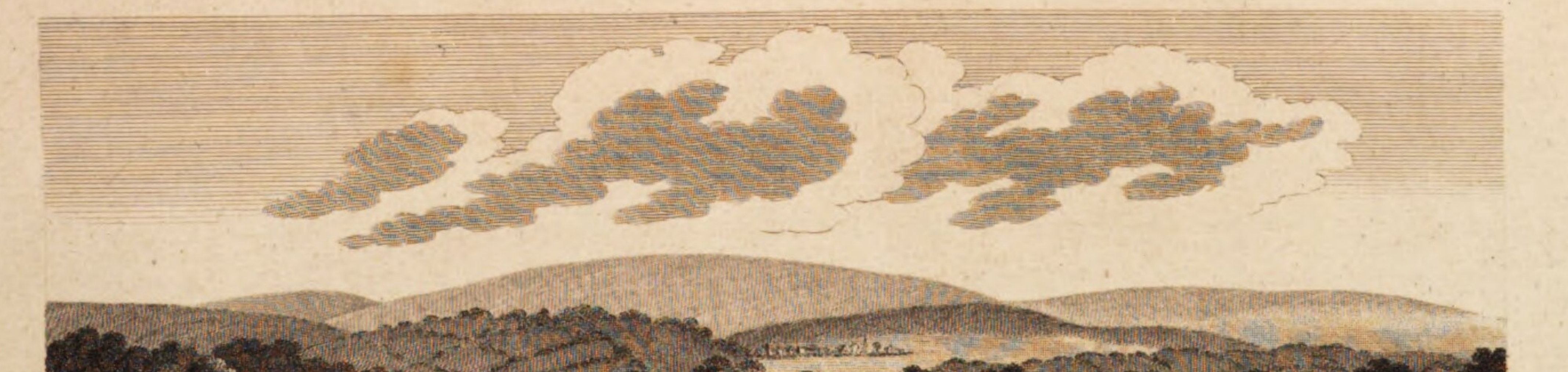

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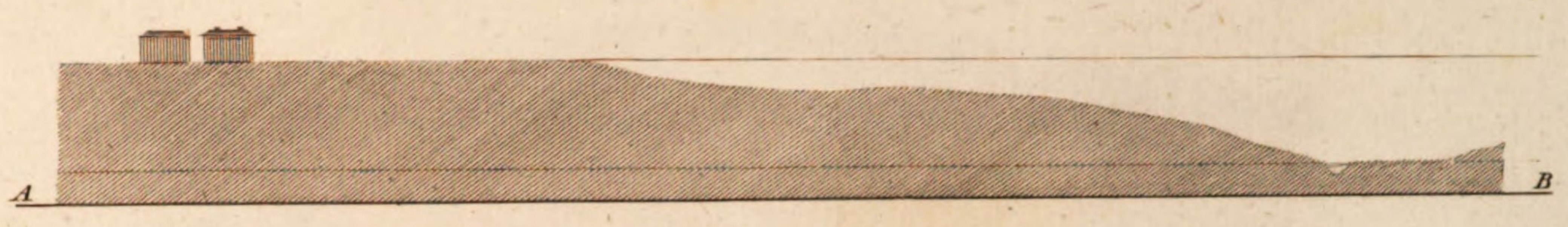

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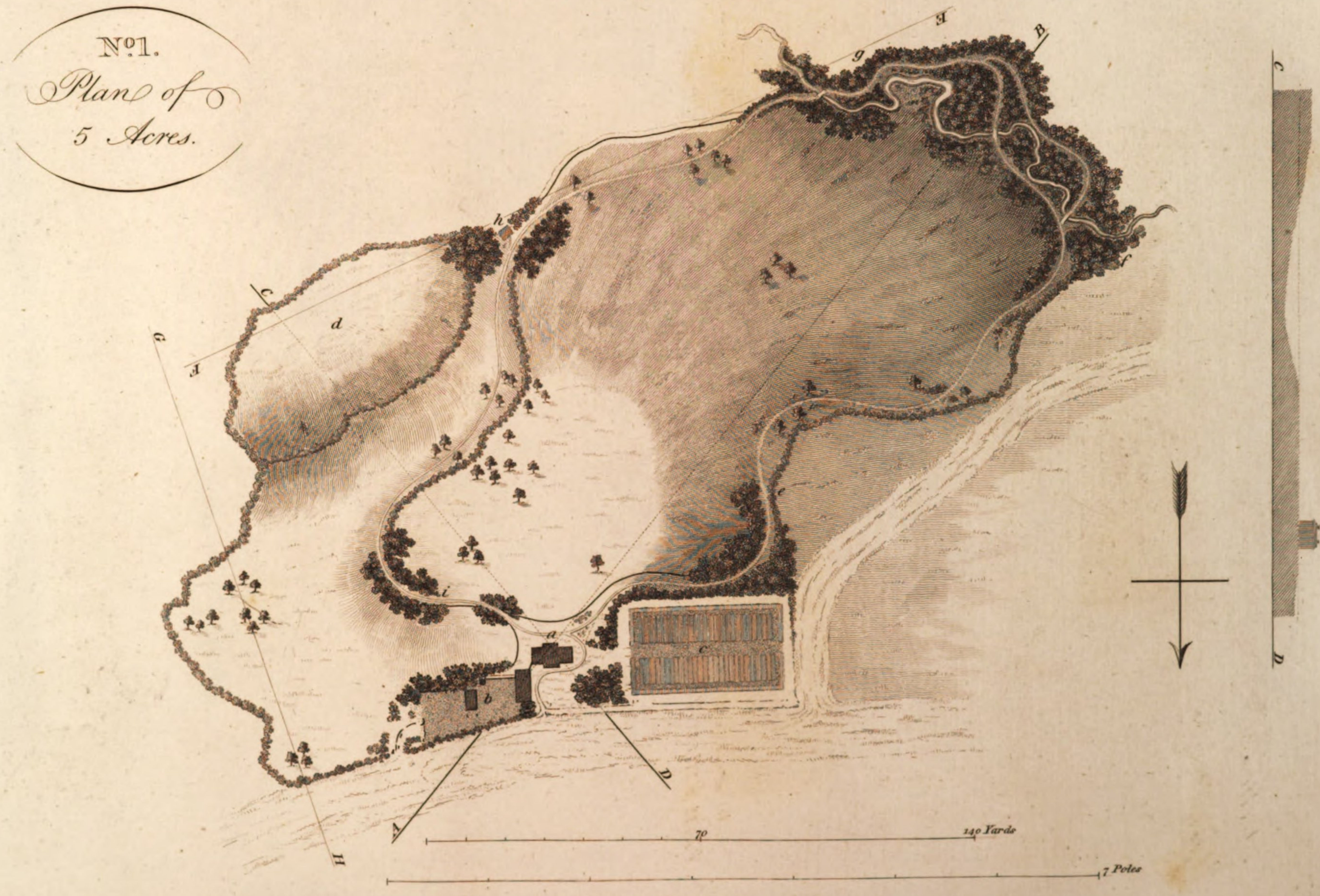

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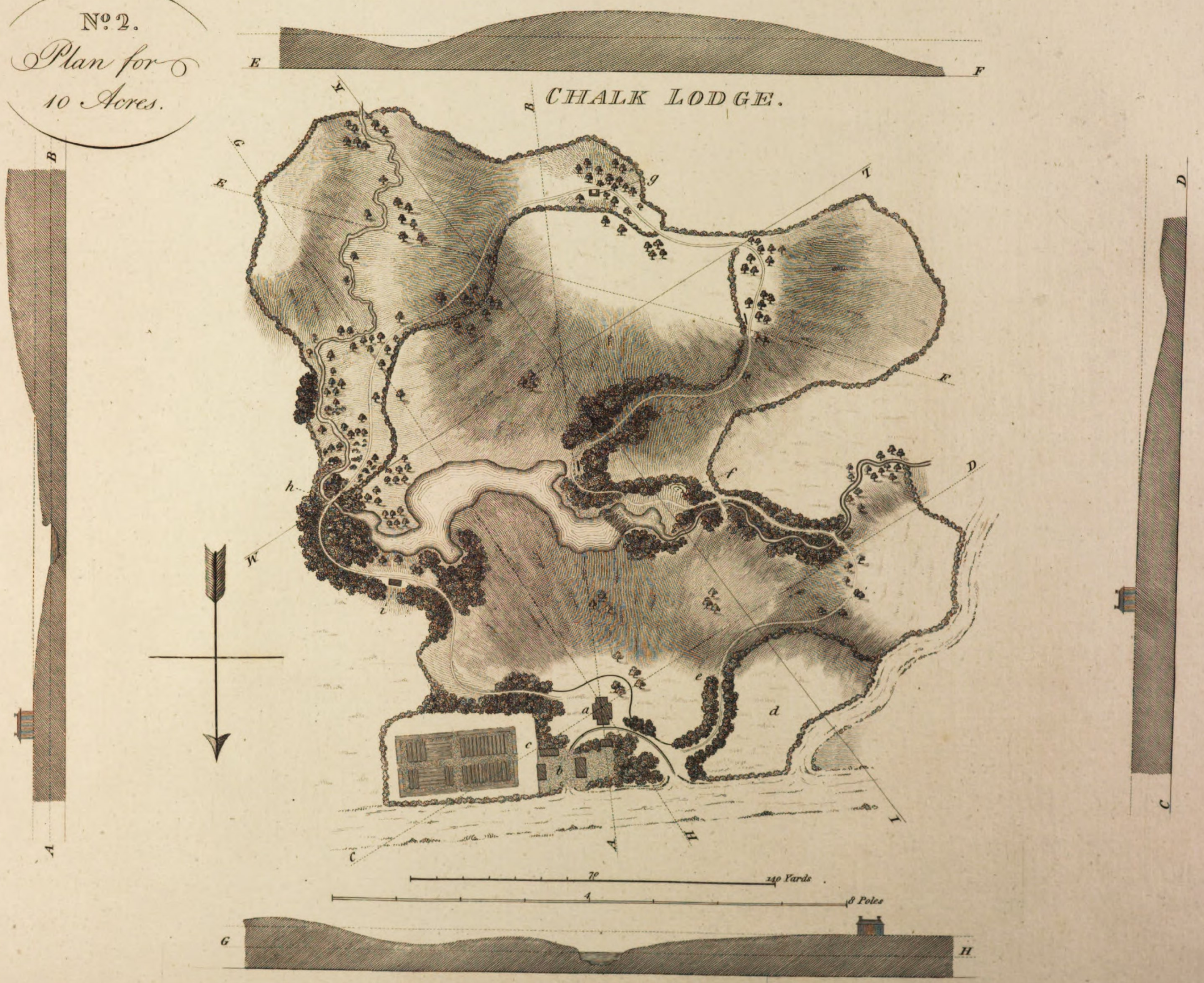

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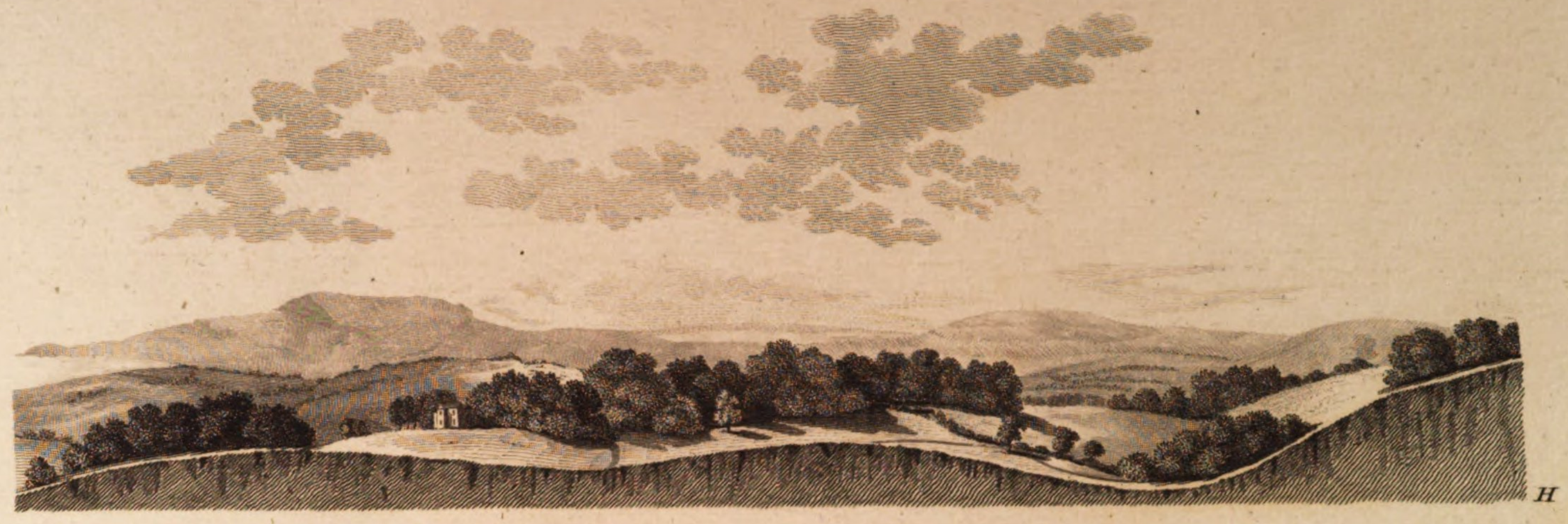

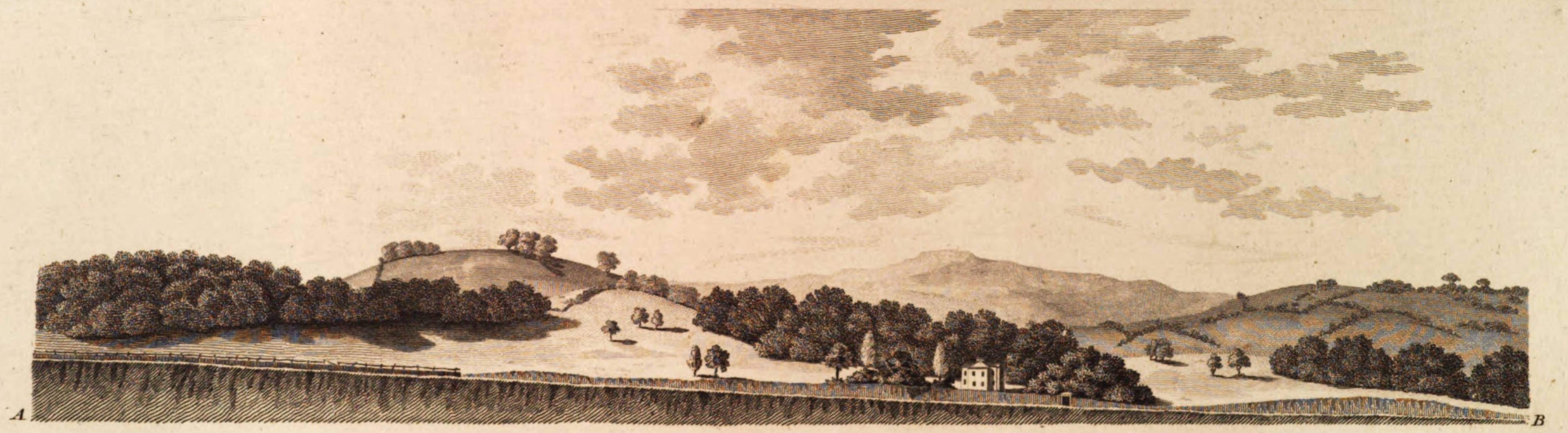

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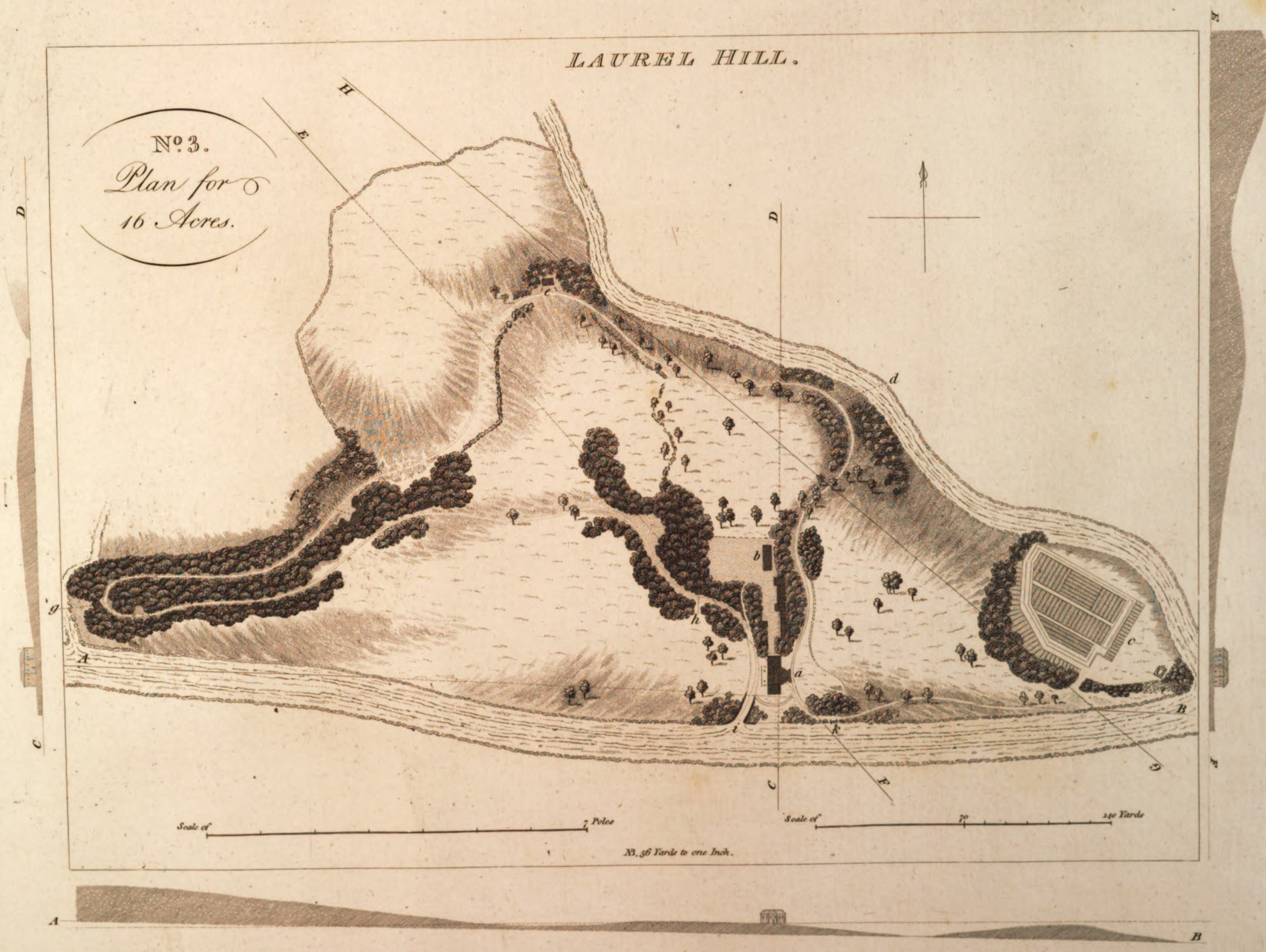

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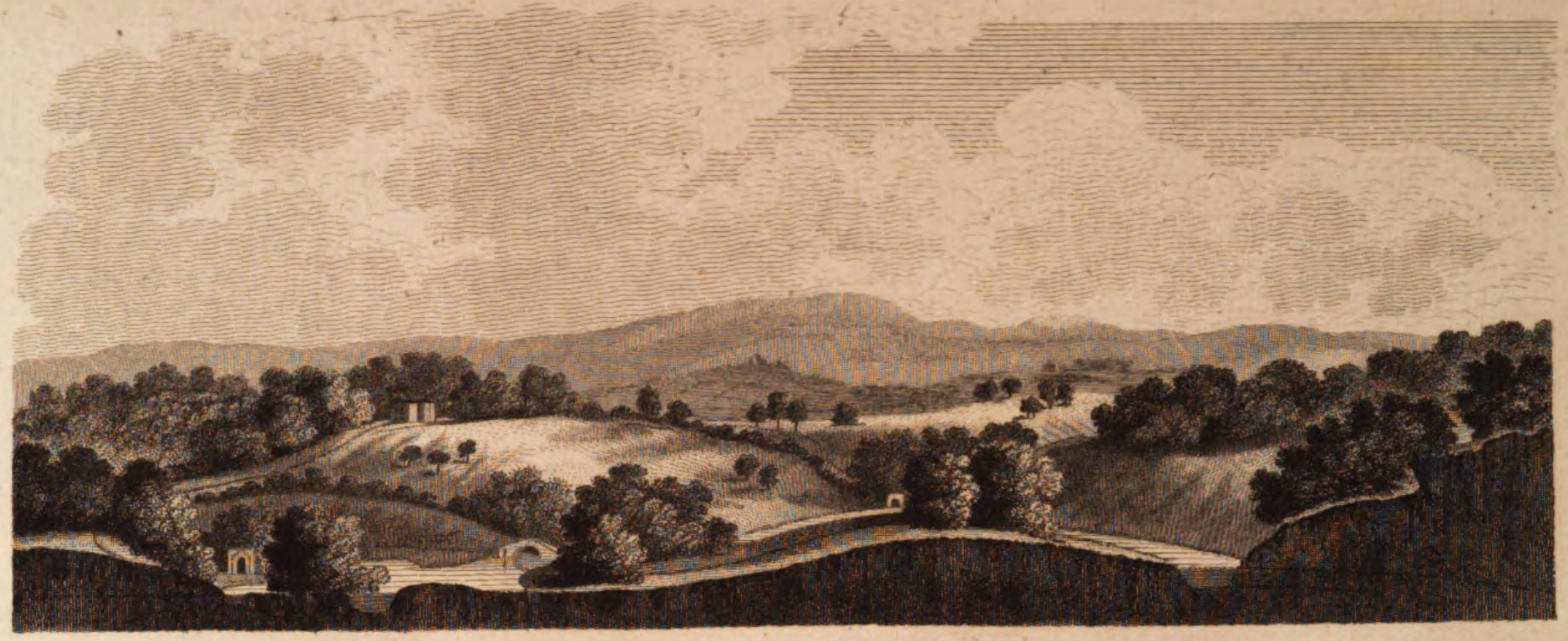

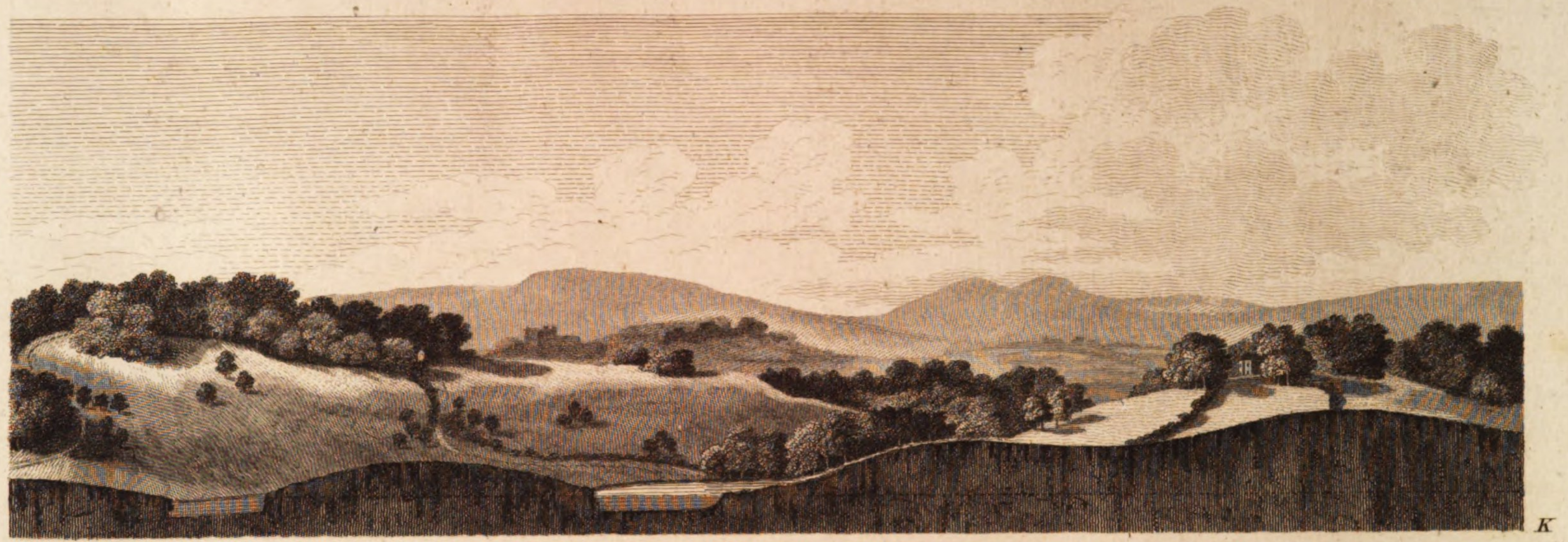

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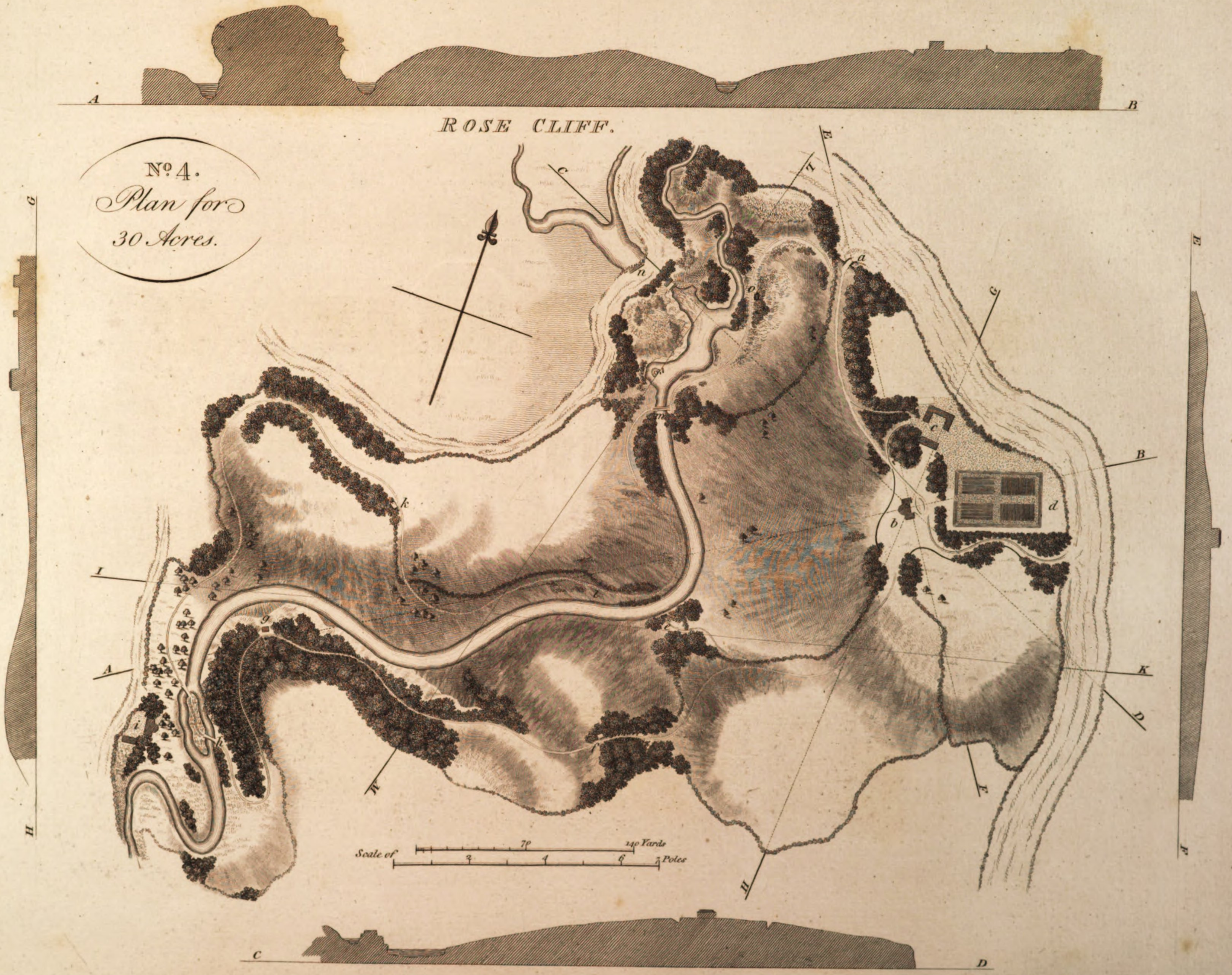
ROSE CLIFF.

No 4.
Plan for
30 Acres.



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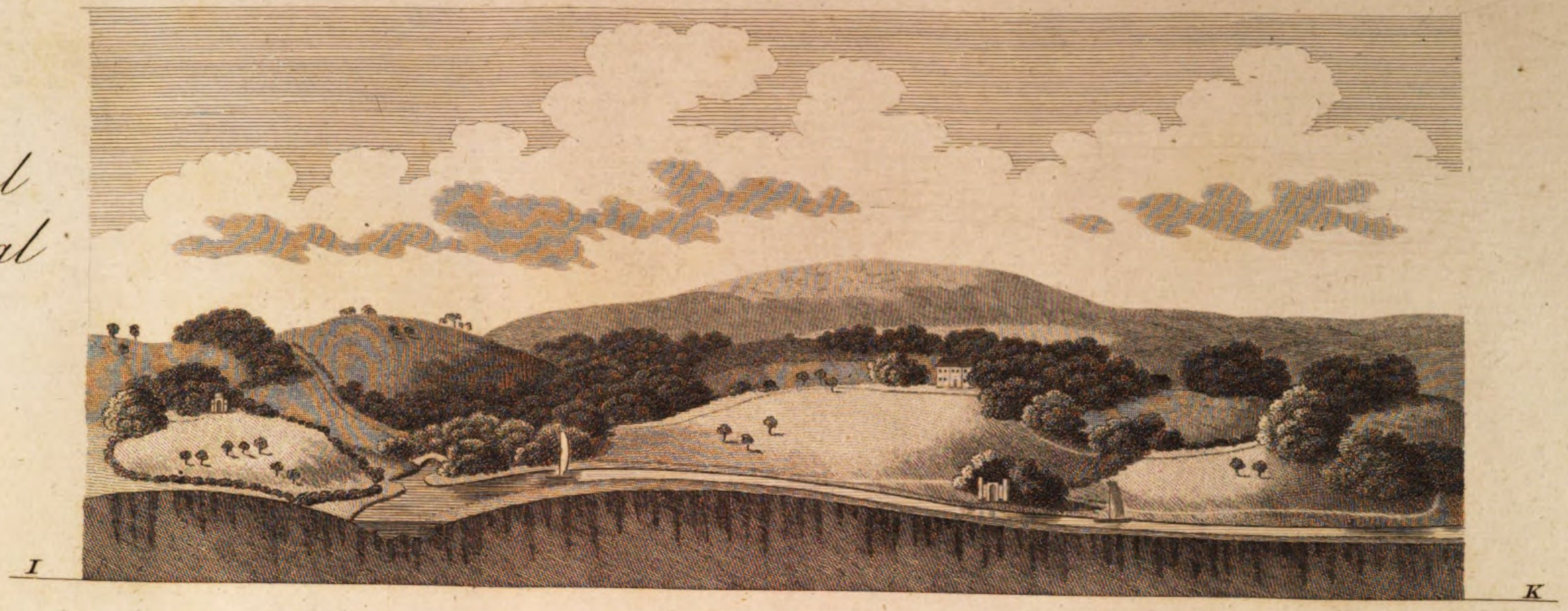

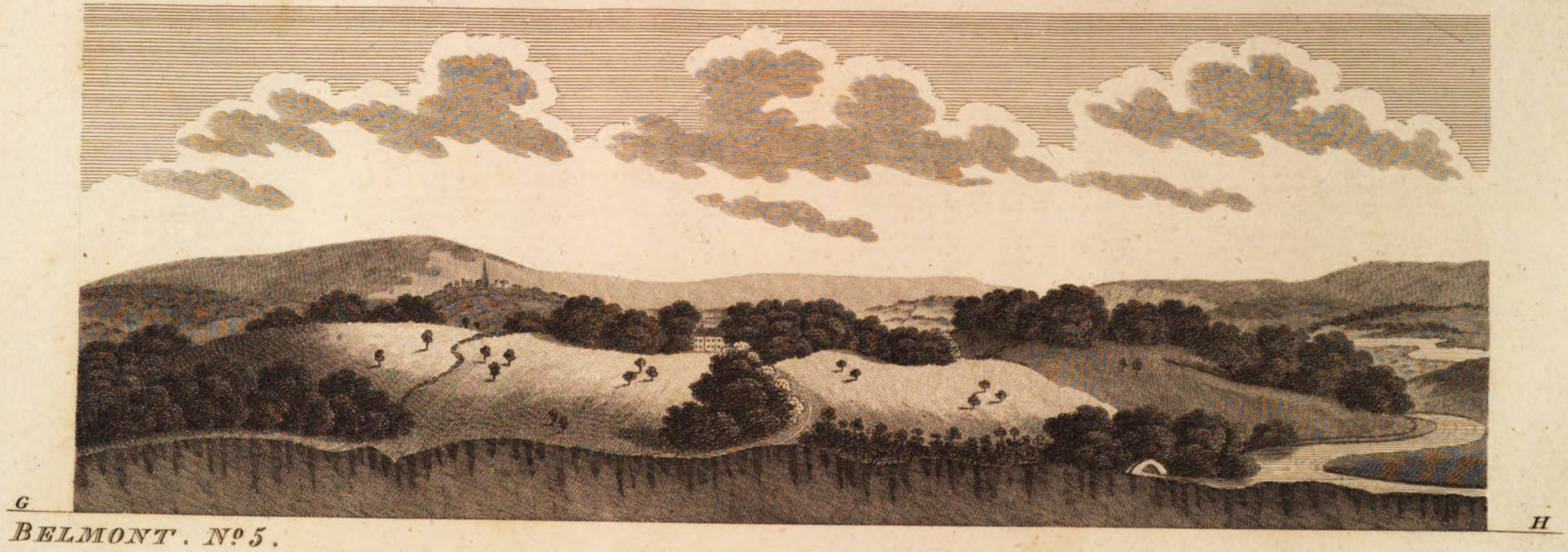

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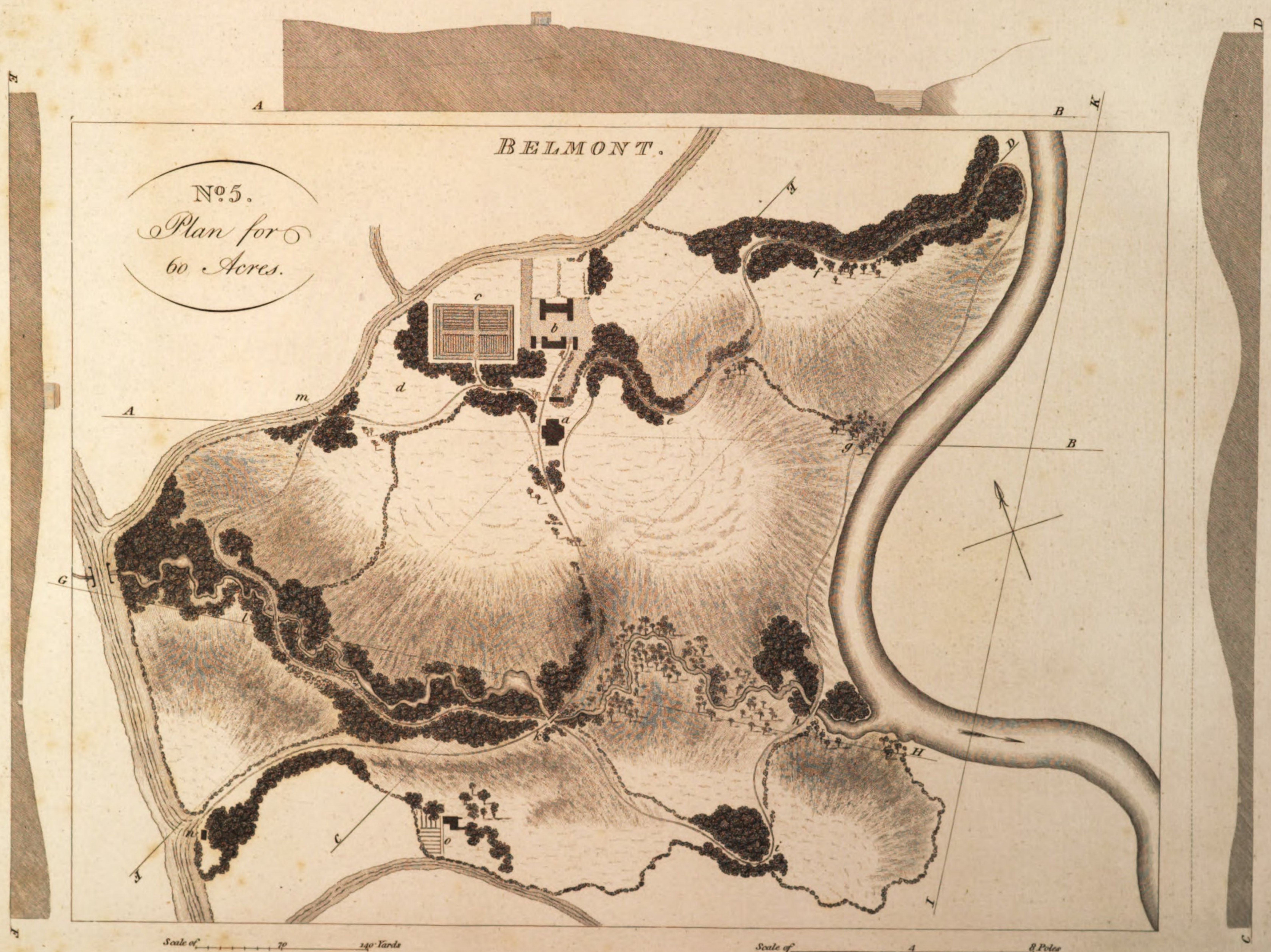

BELMONT.

No. 5.
Plan for
60 Acres.

N.B. 90 Yards to one Inch.

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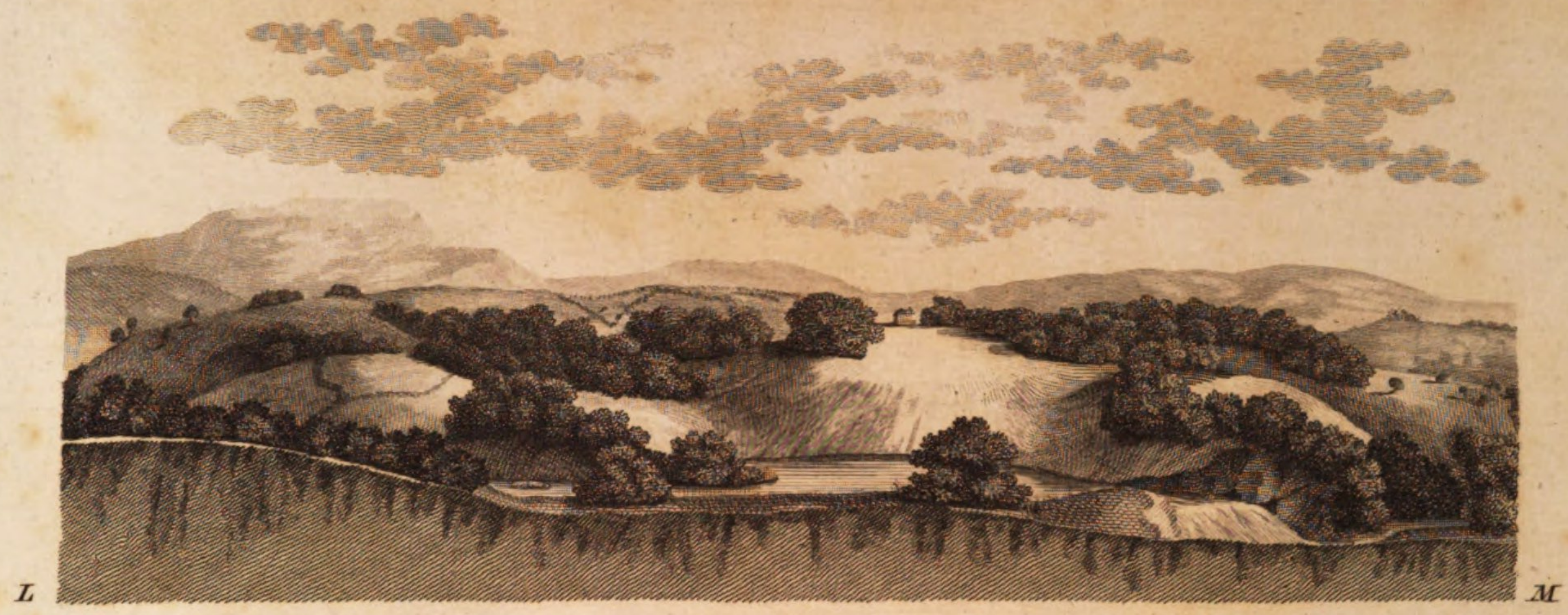
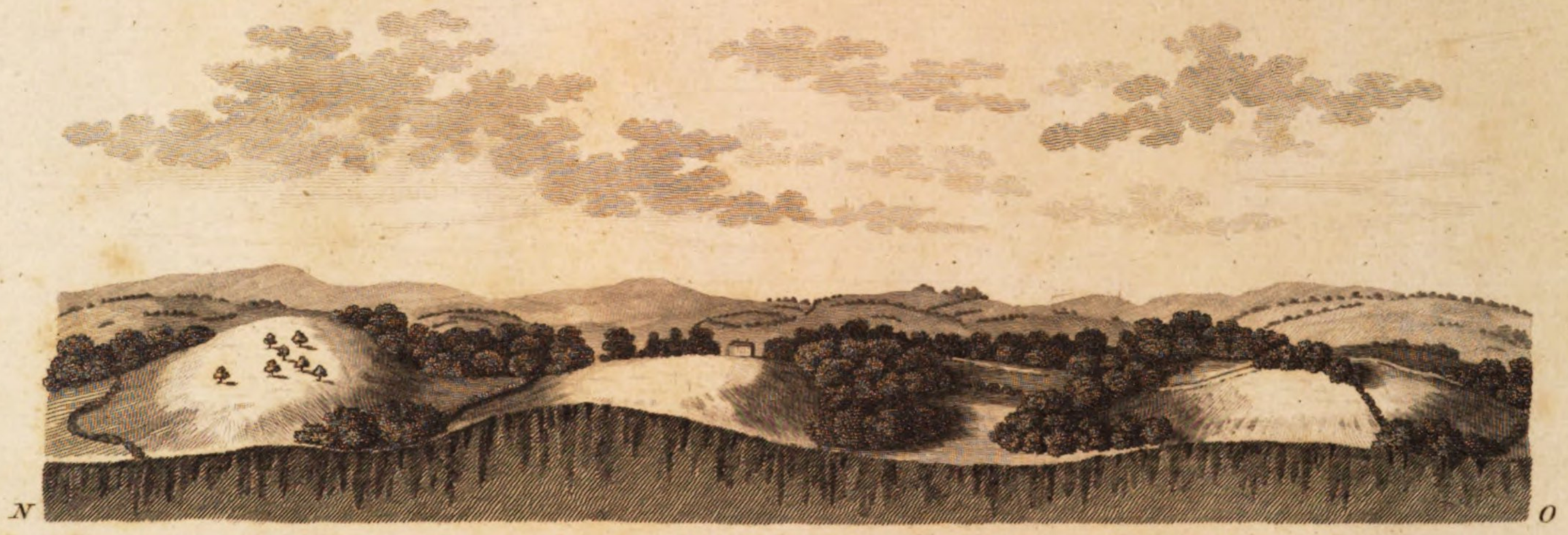
Views.





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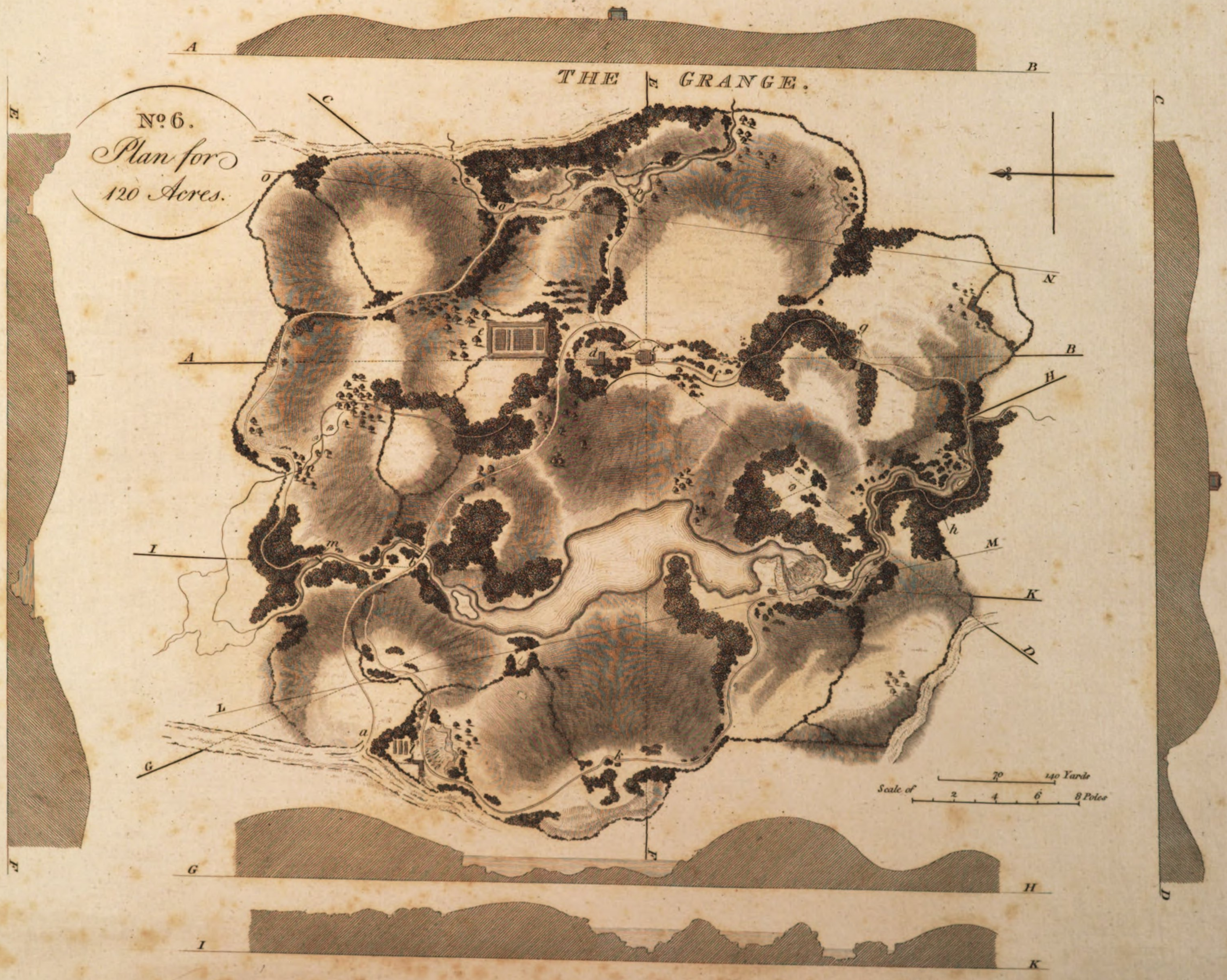

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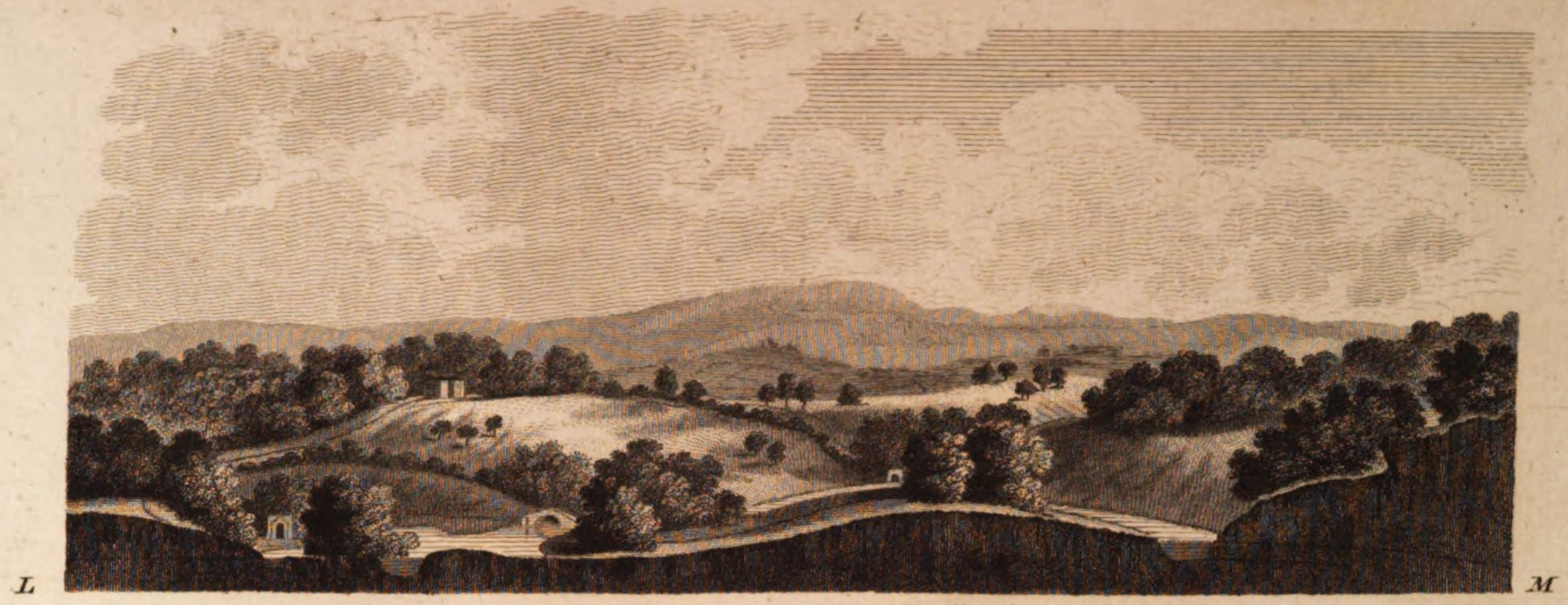

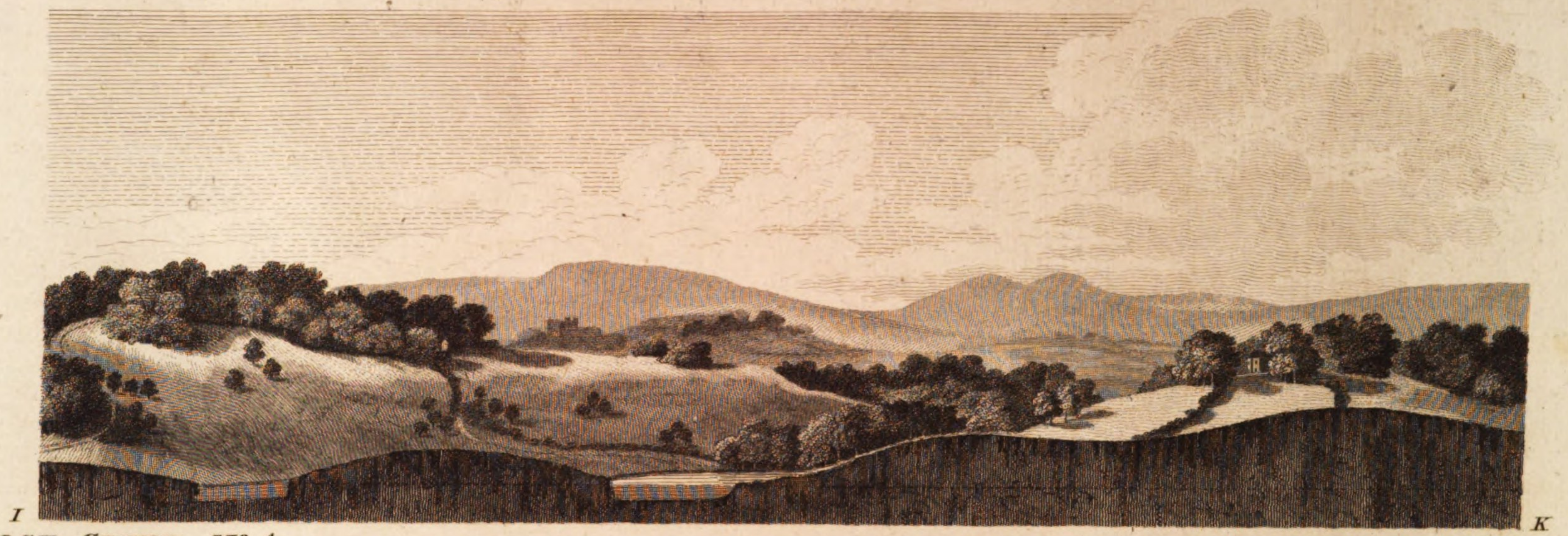

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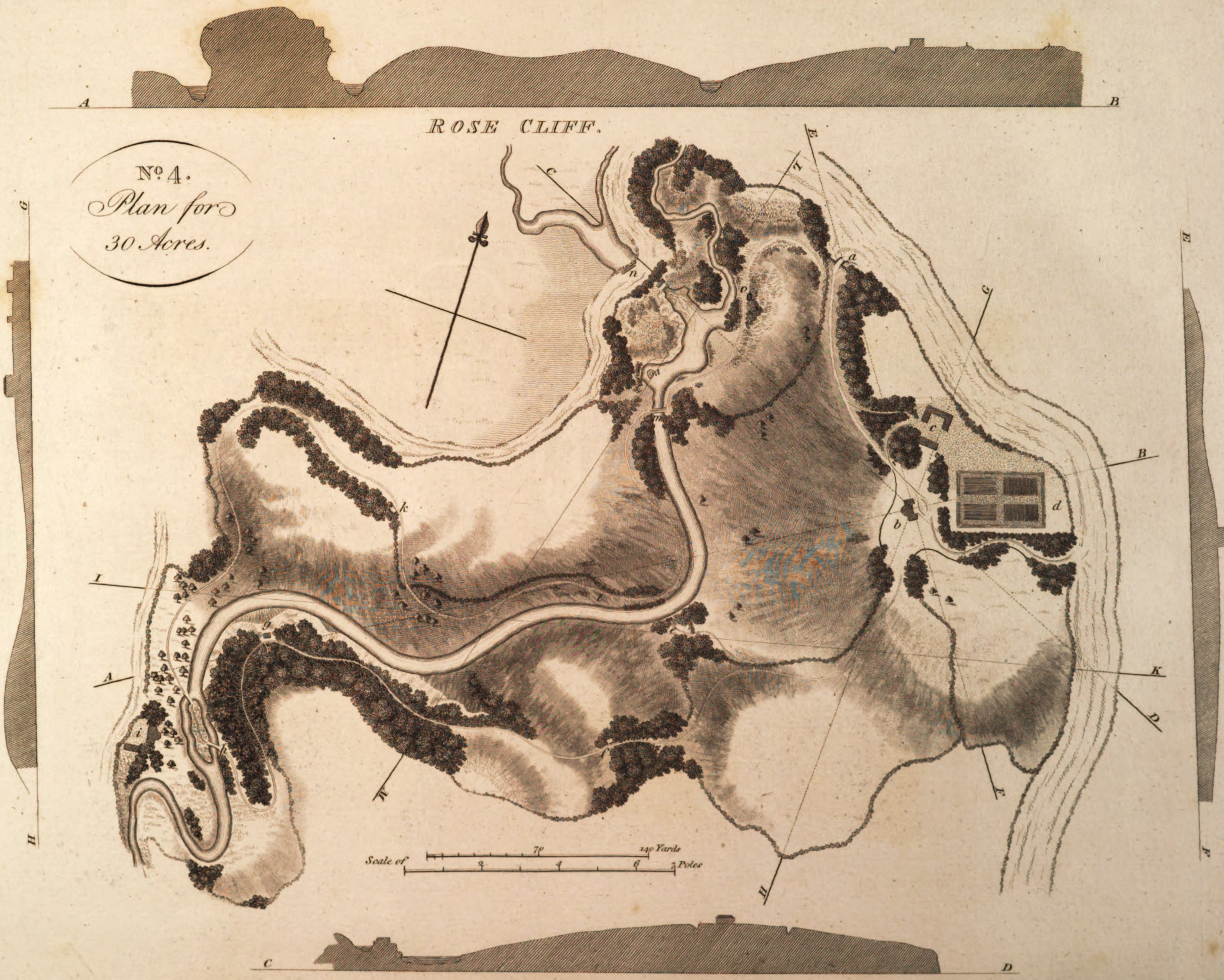

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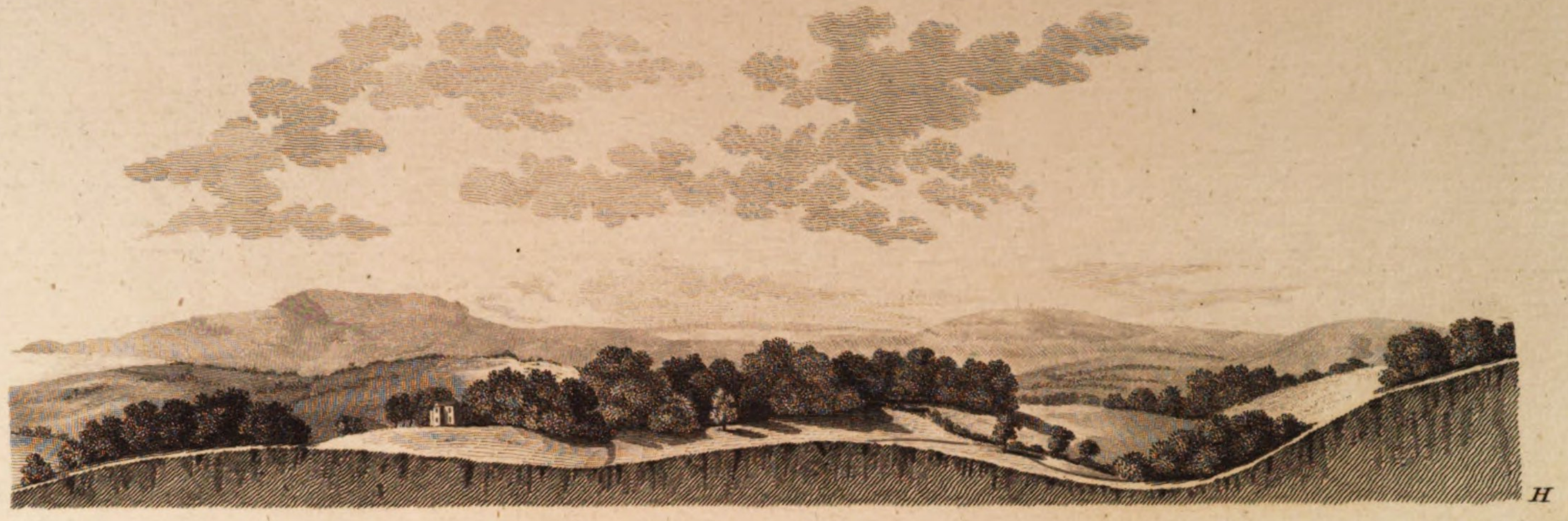

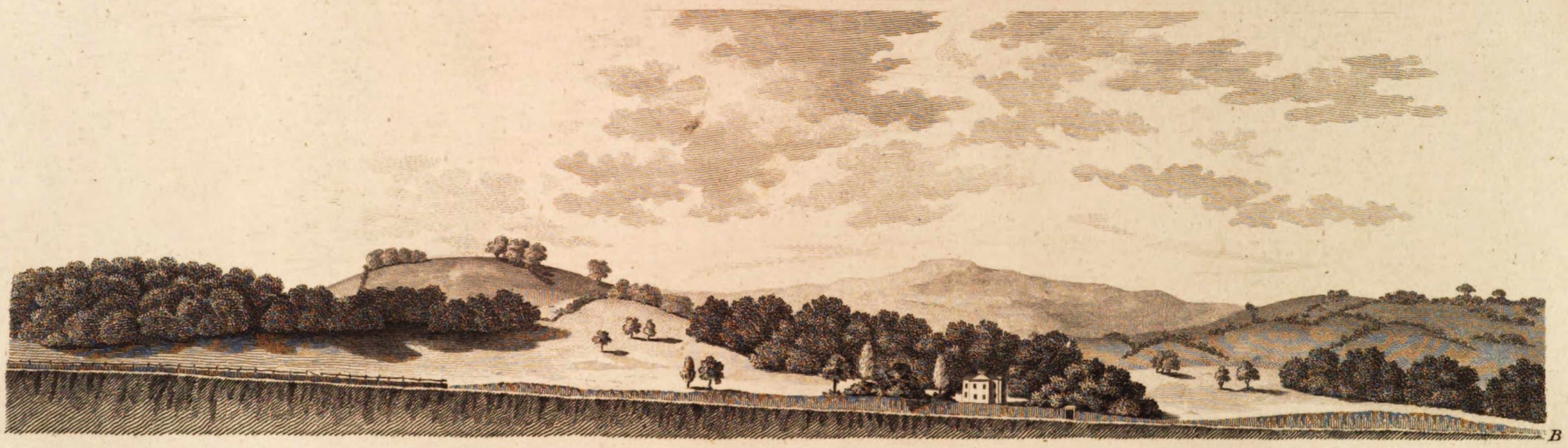

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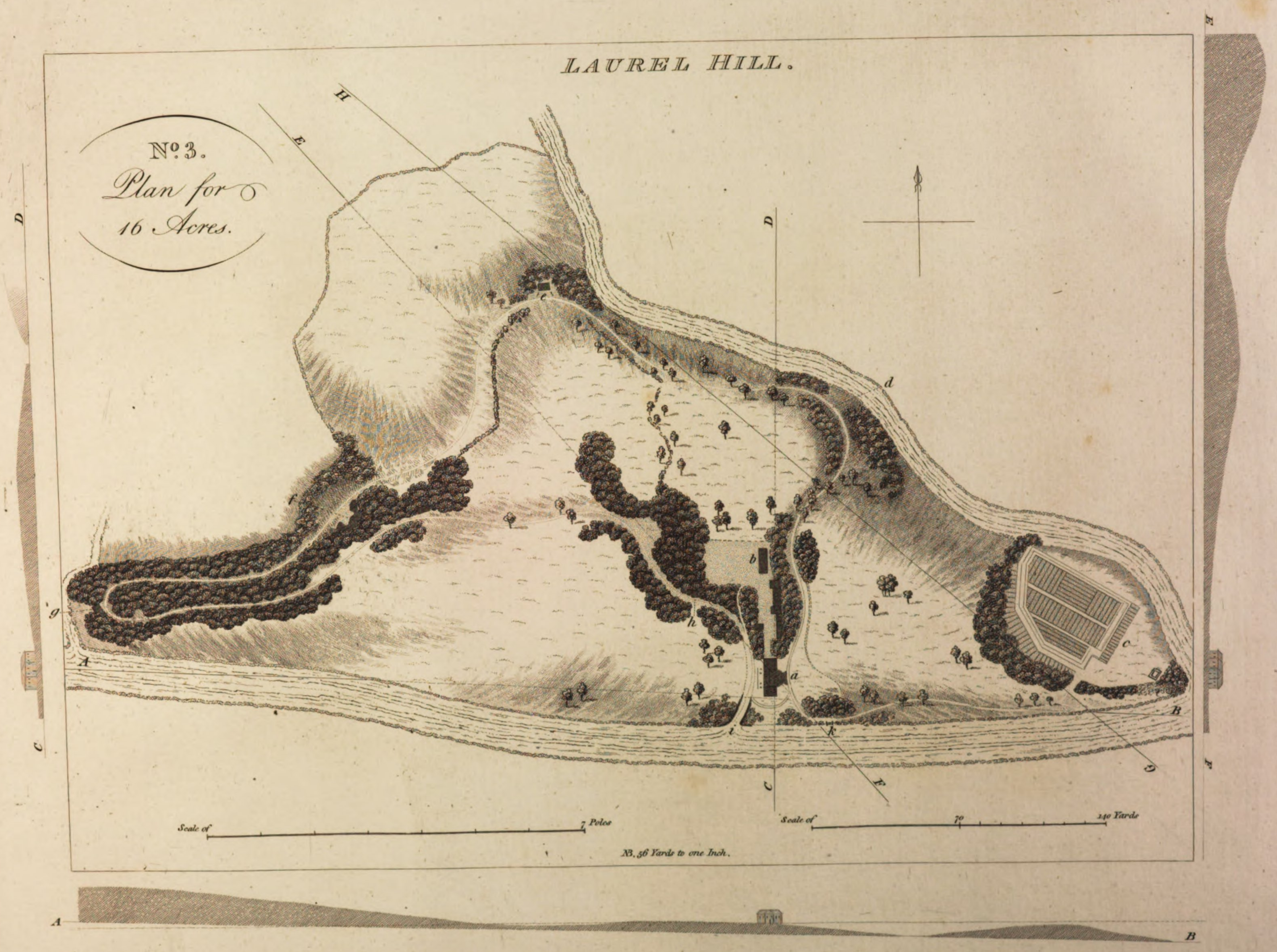

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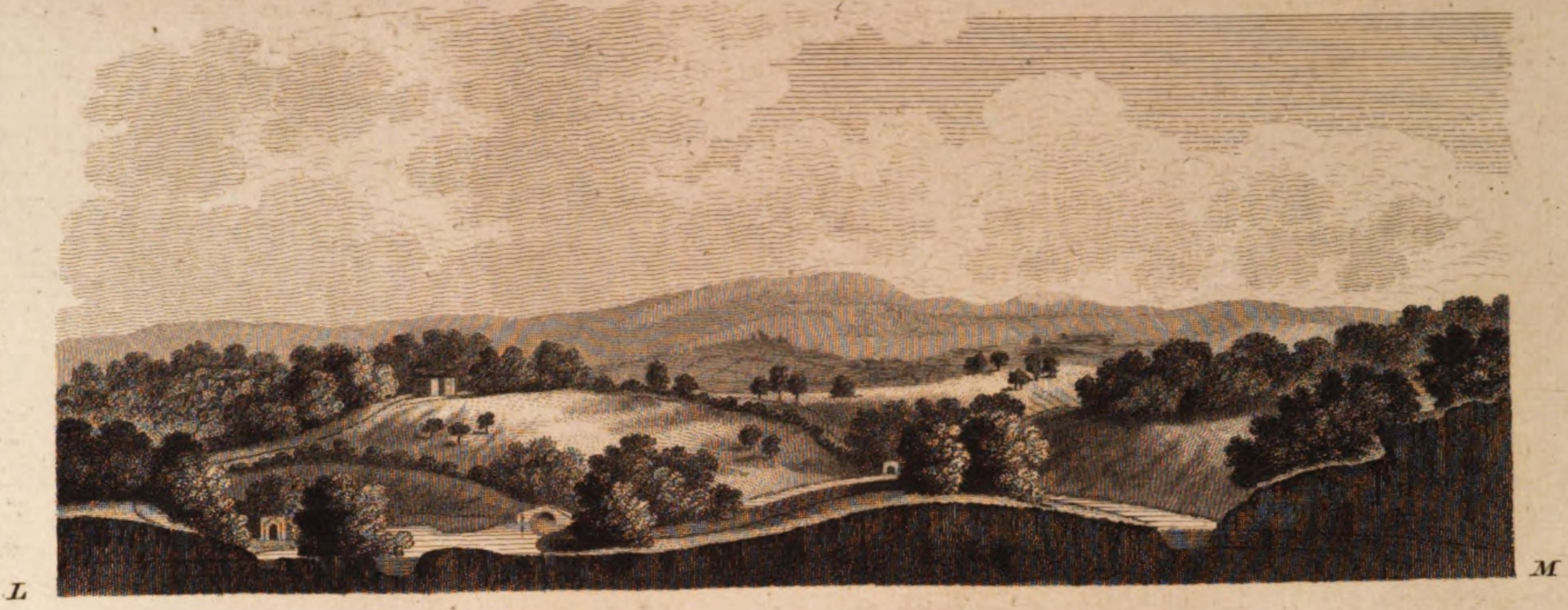

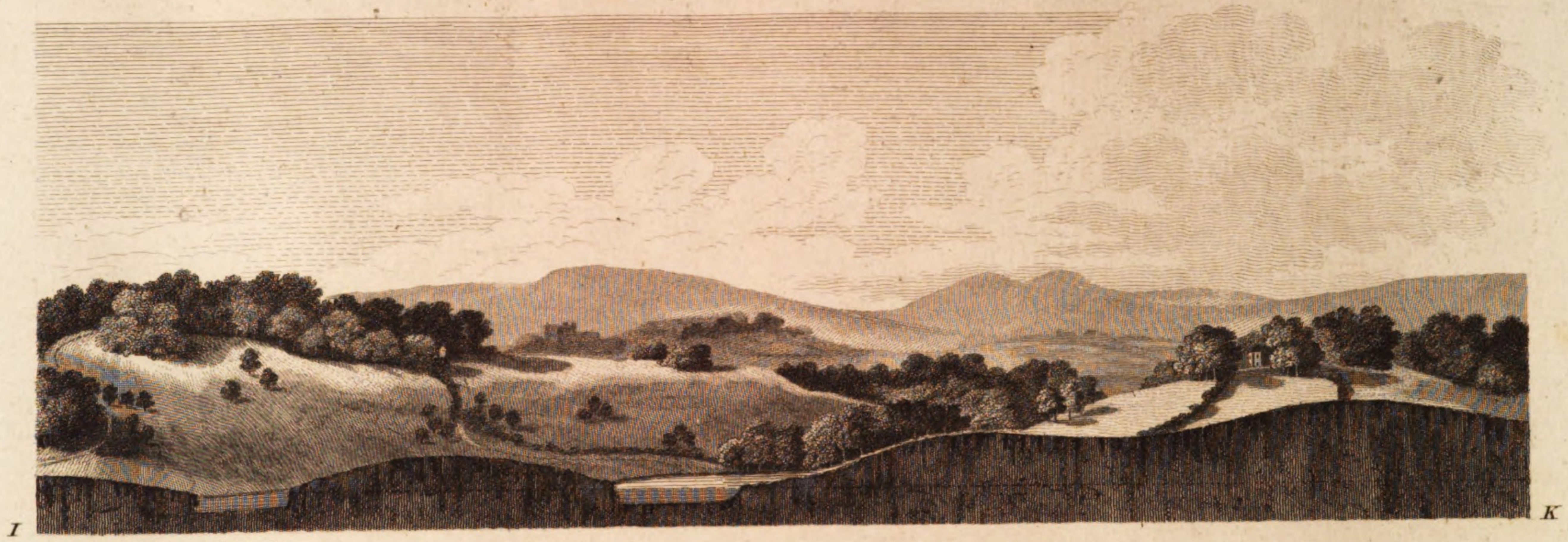

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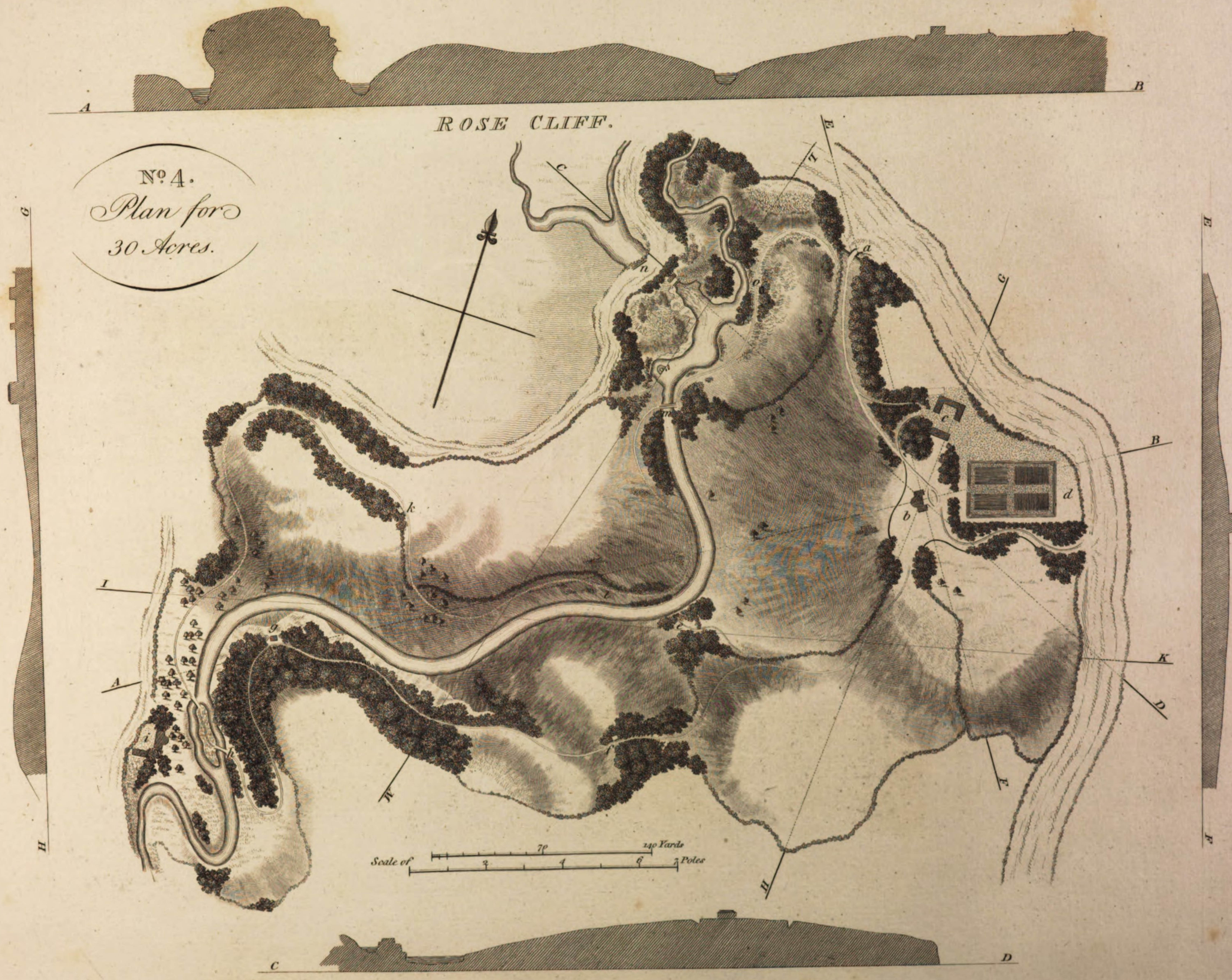

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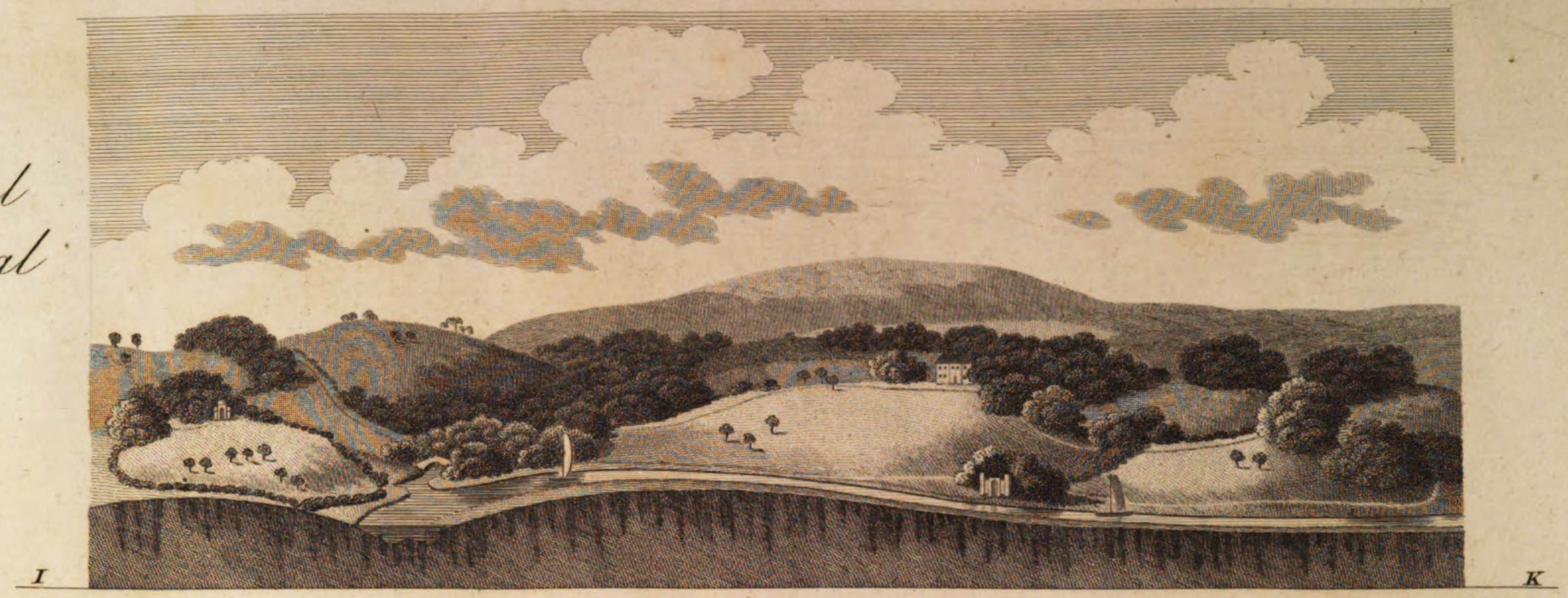

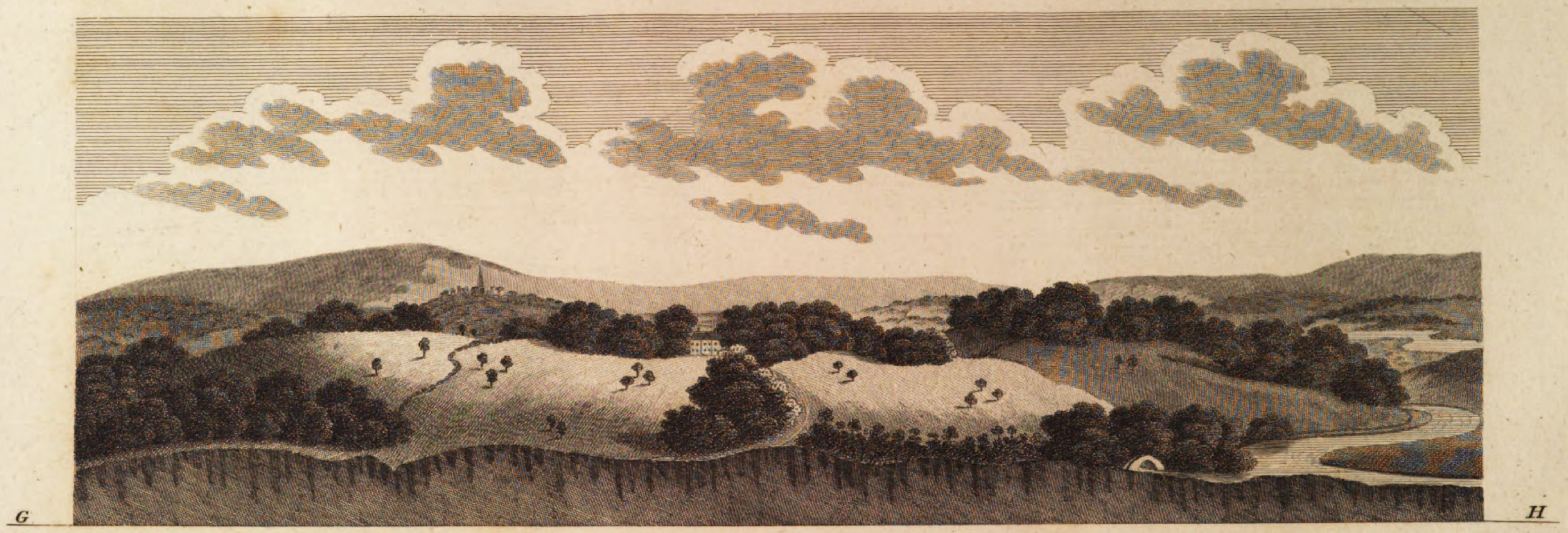

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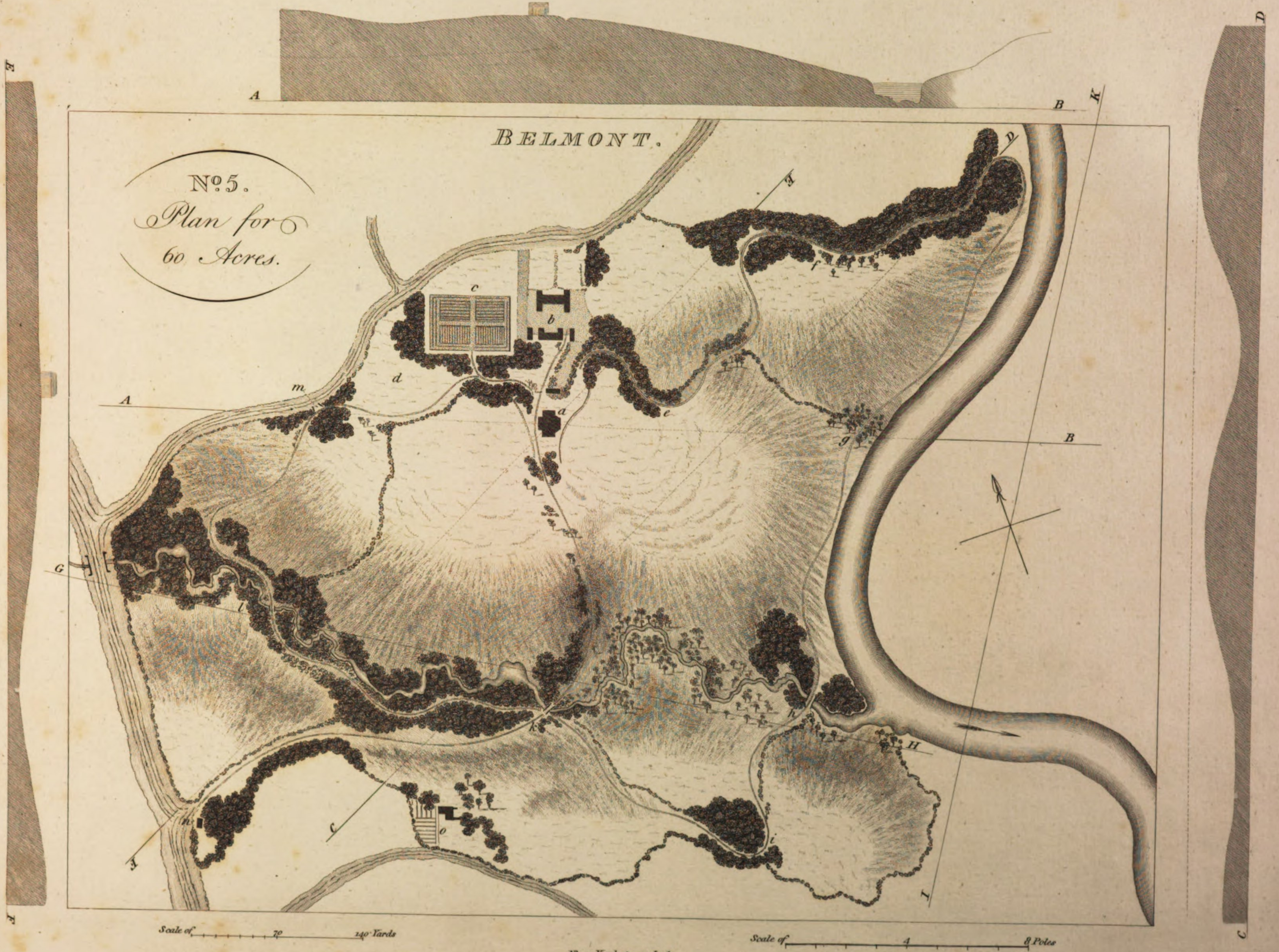

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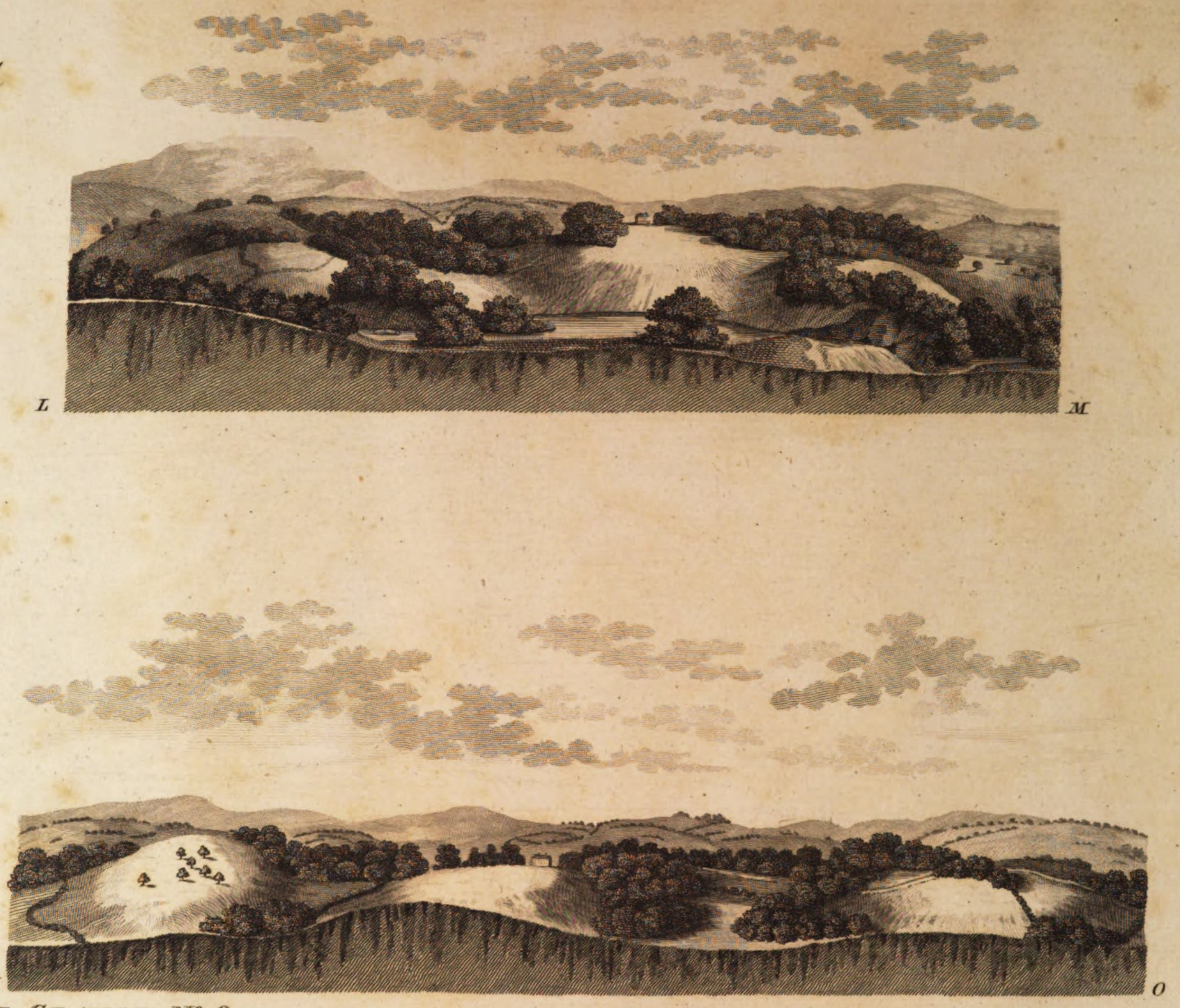

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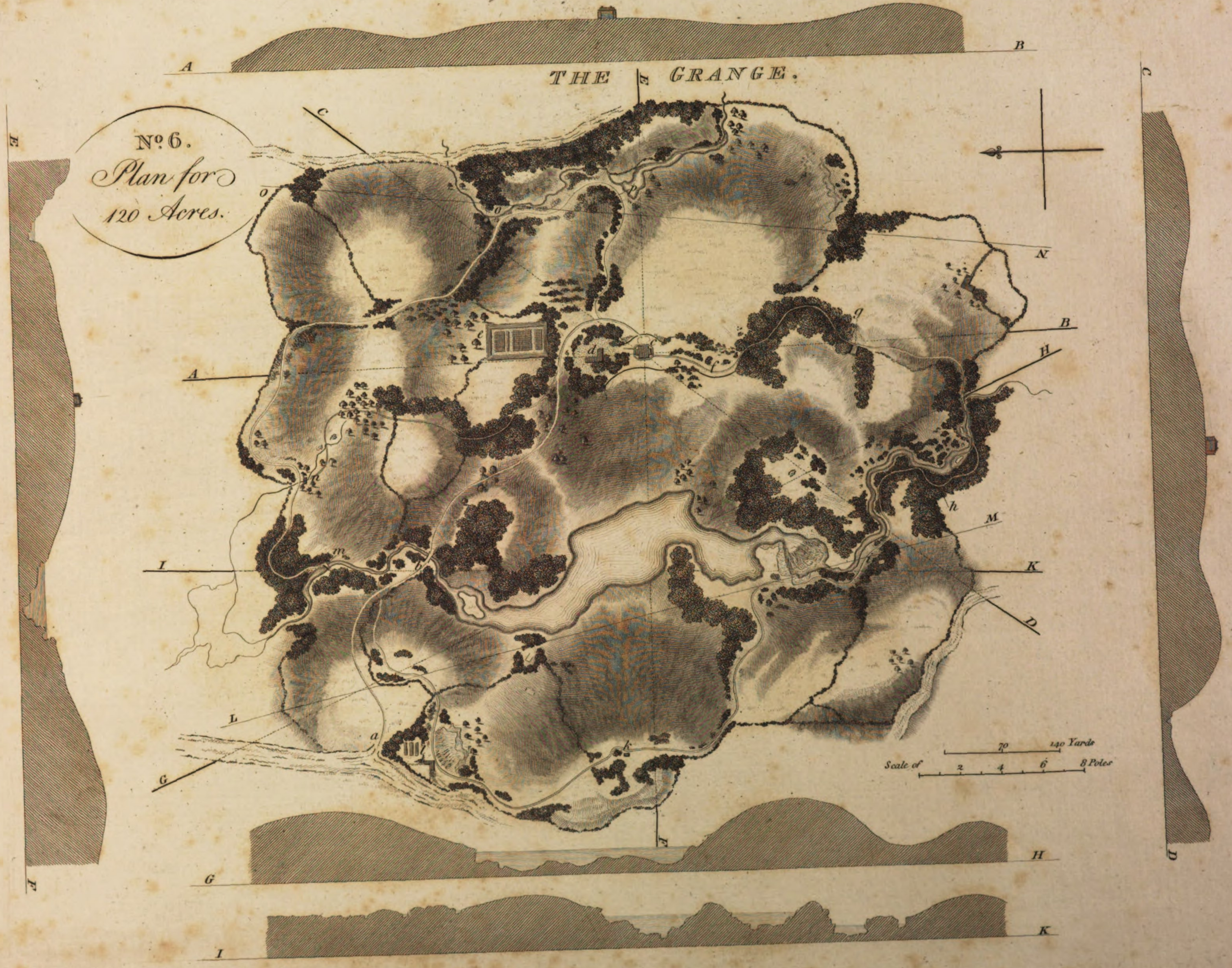

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